VOGUE

Made-to-Order Collections

American Prints

April 1, 1946 Incorporating Vanity Fair
40 Cents in Canada Price 35 Cents

QUALITY
CRAFTSMANSHIP
STYLE
FORSTMANN
100% VIRGIN WOOL
COPR. F.W.CO.
THIS LABEL IDENTIFIES
THE FINEST WOOLENS IN THE WORLD
FORSTMANN WOOLEN COMPANY
PASSAIC, N.J.

The best shoes you can buy are the best buy!

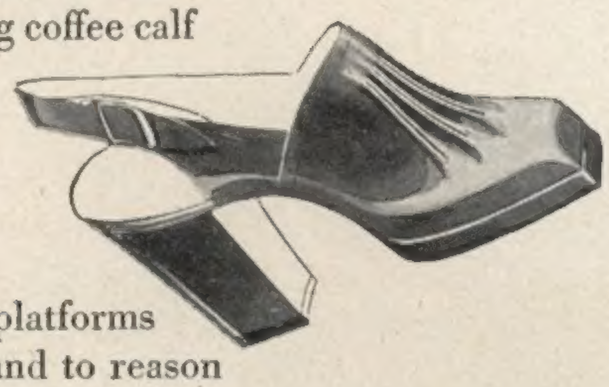
DELMAN

In praise of pretty feet

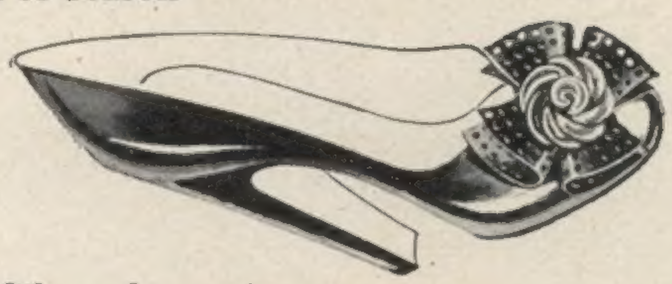
Enchanting new fashions, just off their lasts, to put you right on your feet, your head in the clouds. Each shoe unhurriedly hand-groomed . . . delicately, deliberately designed to get (and hold) your share of glances.

Filigree vamp, exposé for misty nylons

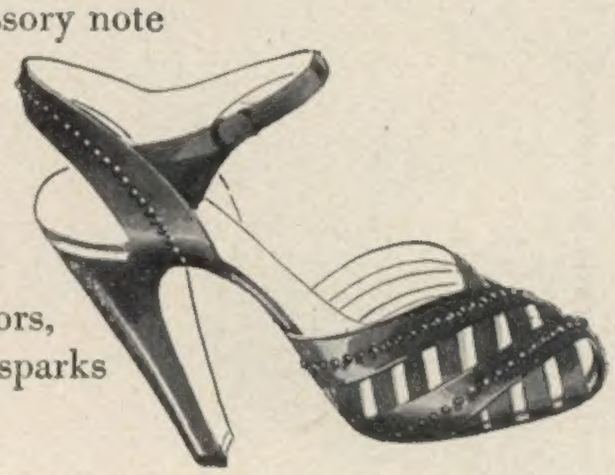
Black patent leather understanding coffee calf



Tailored platforms that stand to reason



Silvered promissory note on black patent



Two alternating colors, setting off gilt sparks

Rising fashion for beige, snakeskin piped with gold kid

Alligator getting down to earth on shoes with much to do

ON THE PLAZA • NEW YORK 19

BERGDORF GOODMAN

5TH AVENUE AT 58TH STREET

Johanna Van Ryn

JEWELS IN SILVER

Each stunning
piece a pivot of attention ~
brilliant designs of the gifted
Van Ryn. And hand wrought ~
often with semi-precious stones. . .
More than a fashion, Van Ryn jewels are
in beautiful taste.

"CARMEN" *ensemble, shown actual size: necklace $60.00, bracelet $35.00, earrings $14.40. . . . . Prices subject to Federal Tax.*

At leading jewelers and shops. Write for your nearest dealer.

A. J. VAN DUGTEREN & SONS, INC. • 5 EAST 57 STREET • NEW YORK 22

George Platt Lynes

Reflections of beauty

. . . inspired by the design of an old Persian scarf.

Pale blue rayon crepe gown, brilliantly sequinned and beaded silk cape.

From our collection of Bendel Originals for custom-order.

Henri Bendel

10 WEST 57
NEW YORK 19 NY

Dorine Liebert designs a flattering hostess gown in Jacques Verron's Angel Breath, a rayon sheer with a delicate all-over pattern. White and fresh pastels.

GOLD JEWELRY BY NEIMAN-MARCUS

Neiman-Marcus
Dallas

The coat with the farthingdale look–
its hipline rounded out with great
pannier pockets of rayon satin ribbon,
crushed and gleaming.
By Monte-Sano.
De Evia-Allison
At Lord & Taylor

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NEW YORK · CHICAGO · BEVERLY HILLS · DETROIT

GEORGE PLATT LYNES

SAKS FIFTH AVENUE

Whispering politely, Monte-Sano's
curvaceous coat of Ducharne rayon taffeta.

Dress and Hat by Hattie Carnegie

Heavenly lingerie by Fischer

*Registered U. S. Patent Office
Copyright 1946, Fischer & Co., Inc.

Fabric by Frank Ix and Sons

He's home again! No place like America! Nothing like American women!

Take it from a man!

new color —

Revlon's

"Bachelor's Carnation" Face Powder breaks all the rules, too.

Packed with beauty surprise!

All this . . . and that incredible Revlon "stay-on" power!

ANOTHER AMERICAN ORIGINAL . . . SUIT BY MAURICE RENTNER—PHOTO BY JON ABBOT

No colors like Revlon "American originals" to idealize American beauty!

"Bachelor's Carnation"

Nail Enamel • Lipstick • Face Powder

breaks all the rules!

What's this? The one color that defies convention—imaginative—like the new fashions! A capricious carmine . . . with a tender passion . . . plucked from the heart of his carnation . . . turns siren on your matching lips and fingertips. And suddenly . . . it's spring!

"The handsomest things!"
"Bachelor's Carnation" Match Box set 1.75 Face Powder 1.00 Plus Tax

COPYRIGHT 1948, REVLON PRODUCTS CORPORATION

COLORS GUARANTEED BY EVERFAST FABRICS INC
EVERFAST
Summer afternoon dress in Awning Striped Poplin by Everfast*
*Reg. U. S. Pat. Off.

ARTCRAFT

Stockings of Elegance

IN WASHINGTON AT

WOODWARD & LOTHROP

RAWLINGS

Harzfeld's
Petticoat Lane . Kansas City
Revlon's
"Bachelor's Carnation"

STERN BROTHERS, 41 WEST FORTY-SECOND STREET, NEW YORK 18, N. Y.

Luscious Calfskin on jewel-like frames

Coblentz handbags

at leading stores everywhere

Adrian's new spring suit wears a floating Spanish cape . . . his hat a look of daring. Both, rayon faille . . . from his new collection . . . found, in Chicago, only in your "small world," our 28 Shop. Sixth Floor.

Marshall Field & Company

CHICAGO

It's CHEVREAU . . . and that's Kidskin!
PALTER DELISO
NEW YORK
bobri

• Vincent Coppola moulds silk-and-rayon shantung close to your heart's desire in a soft suit. Incomparably cut, in emerald, black or blonde, 98.50. Rose-weighted felt hat by Lydia.

Exclusive with

BONWIT TELLER OF PHILADELPHIA

Face powder to make you beautiful...
Smooth – adherent – flattering
A fragrant bloom of beauty by
HARRIET HUBBARD
Ayer

If ever a suit was destined for spring success, it's this one!
The soft, yet precise lines are truly worth a king's
ransom. Rosenblum of California designed it in that favorite
of suit fabrics, Marchan, a "Botany" Brand
gabardine. Gray, brown, blue, beige, black or
emerald. Sizes 10 to 20. $39.95. Suit Shop, Second Floor.
Jordan Marsh

A Molyneux Suit . . . from his British collection . . . imported by us and reproduced by Philip Mangone exclusively for Carson's. North Room Suits. Hat by Lilly Dache.

tailored in California

"HOLLYWOOD CAREER"—PAINTED BY BEN STAHL

another superlative **Rosenblum***

man-tailored for careerists in hard-to-get Bishop Westcoast menswear

flannel, 100% virgin wool, grey monotones and stripes, or finest Venetian covert,

Duchess acetate rayon lining 29.95...topper, same price, at fine stores...Rosenblum, Los Angeles

*Reg. U. S. Pat. Off.

A NEW LIPSTICK by

HENRY ROSENFELD

You've always adored
his dynamic clothes . . .
now you'll fall in love with
his lipstick . . . a lipstick as surely
color-blended . . . as subtly fashion-right . . .
as every Henry Rosenfeld costume.

You've only to try it to recognize at once
its superior texture and staying power . . .
only to see its six vibrant
fashion-keyed
colors
to realize that
here, at long last,
is the lipstick
you've been waiting for.

Also available are Henry Rosenfeld's
brush lipstick, rouge, face powder,
dusting powder, perfume, cologne.
Sold in fine fashion and department stores
throughout the country.
Henry Rosenfeld,
498 Seventh Avenue, New York City

Sparkling
Lucite case with
Richelieu brass base . . .
special lock-tight feature to
prevent smearing.
$1 plus tax

Joseph Whitehead, taking his cue from the regal beauty of a tiger print, does a sinuous dress made for dramatic entrance. For it, he selected an exquisite tissue faille, one of the many fabrics loomed by Stonecutter for America's fine fashions. About $110.

At B. Altman & Co., New York; Julius Garfinckel, Washington; Marshall Field, Chicago

STONECUTTER MILLS CORPORATION

Mills at Spindale, North Carolina 450 Seventh Ave., New York 1, N. Y.

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Master Fabric
100% VIRGIN WOOL
A. D. Juilliard & CO., Inc.
40 West 40th St., New York
Fine Fabrics are the
Foundation of Fashion

MILGRIM

NEW YORK • WHITE PLAINS • CLEVELAND • DETROIT • MIAMI BEACH

DAVID CRYSTAL *creates unerring simplicity in* LORRAINE'S GABARDINE

Realizing the potentialities of this wonderful 100% wool gabardine, Crystal makes for MILGRIM a line-perfect daylong dress. In white wine, heaven blue, limeade, dusty pink, or nugget gold. Sizes 10 to 20. **$39.95**
Salymil Shop—Fourth Floor. 6 West 57th Street, New York 19, N. Y.

harrold
slashes the pockets of this
cosmopolite . . . belts the taut, trim
waistline. Tailored with integrity in 100%
worsted gabardine loomed by
the American Woolen Company.
Natural, black, grey, African brown,
powder blue. Sizes 10 to 20. About $50.
Write for name of store nearest you.
Harrold, 79 Fifth Avenue, New York 3.

Juliette Gallian designs
a 16th Century portrait wedding gown
with the young look of April 1946, $295
The veil, an original design by
our Millinery Salon
Woodward + Lothrop
washington

The gentle art of hand-sewing perfected in blouses, lingerie, baby clothes, in fabrics by Stonecutter

VERONICA

MADE-BY-HAND

SAKS FIFTH AVENUE, N. Y., Chicago, Beverly Hills, Detroit • STIX, BAER & FULLER, St. Louis • LINDNER COY, Cleveland • MILLER & RHOADS, Richmond

Color and Caprice on Suede as dark as ebony... Conchita by Pandora
exclusive with Filene's BOSTON
PANDORA
FOOTWEAR

Nettie Rosenstein uses one of her favorite fabrics—pure silk Canton crepe—for a deep-sleeved black dress.

NETTIE ROSENSTEIN puts her fine touch on a deftly draped black dress made of pure silk Canton crepe.

Young-Quinlan
MINNEAPOLIS

NEW YORK • PHILADELPHIA • CHICAGO • BALTIMORE • DETROIT • BROOKLYN • ST. LOUIS

Indiscrete
perfume
LUCIEN LELONG

"In the Pink" with Dorothy Gray

Bath preparations...fresh as the color pink itself... to turn your bath into a pink cloud and you into a Spring bouquet

BATH OIL, COLOGNE, DUSTING POWDER, SOAP. PRICED FROM $2.00 TO $5.00. AT BETTER STORES EVERYWHERE.

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*Simulated

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checked and found
physically perfect . . .
in velvety-soft virgin wool
by VAREL . . .
luxuriously patterned . . .
flawlessly woven for clothes
so typically American.
You'll find fashions
of VAREL woolens
at your favorite store.
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Varel WOOLENS

Heavenlight*

face powder

for an angel-like look ...

Face Powder milled to heavenly lightness! It clings angelically . . . holds its true color . . . makes your complexion radiant!

Watch for the Avon Representative *who brings exquisite Avon Cosmetics directly to you.*

Welcome her when she calls and be a hostess to loveliness!

Avon *cosmetics*

AT RADIO CITY NEW YORK

This Easter of high emotion...

A magnificent new gift . . . the Prince Matchabelli crown bottle suspended in lucid loveliness . . . a new-world setting for these exquisite flower perfumes . . . *Russian Easter Lily* *Georgian Carnation* *Royal Gardenia*

Prince Matchabelli

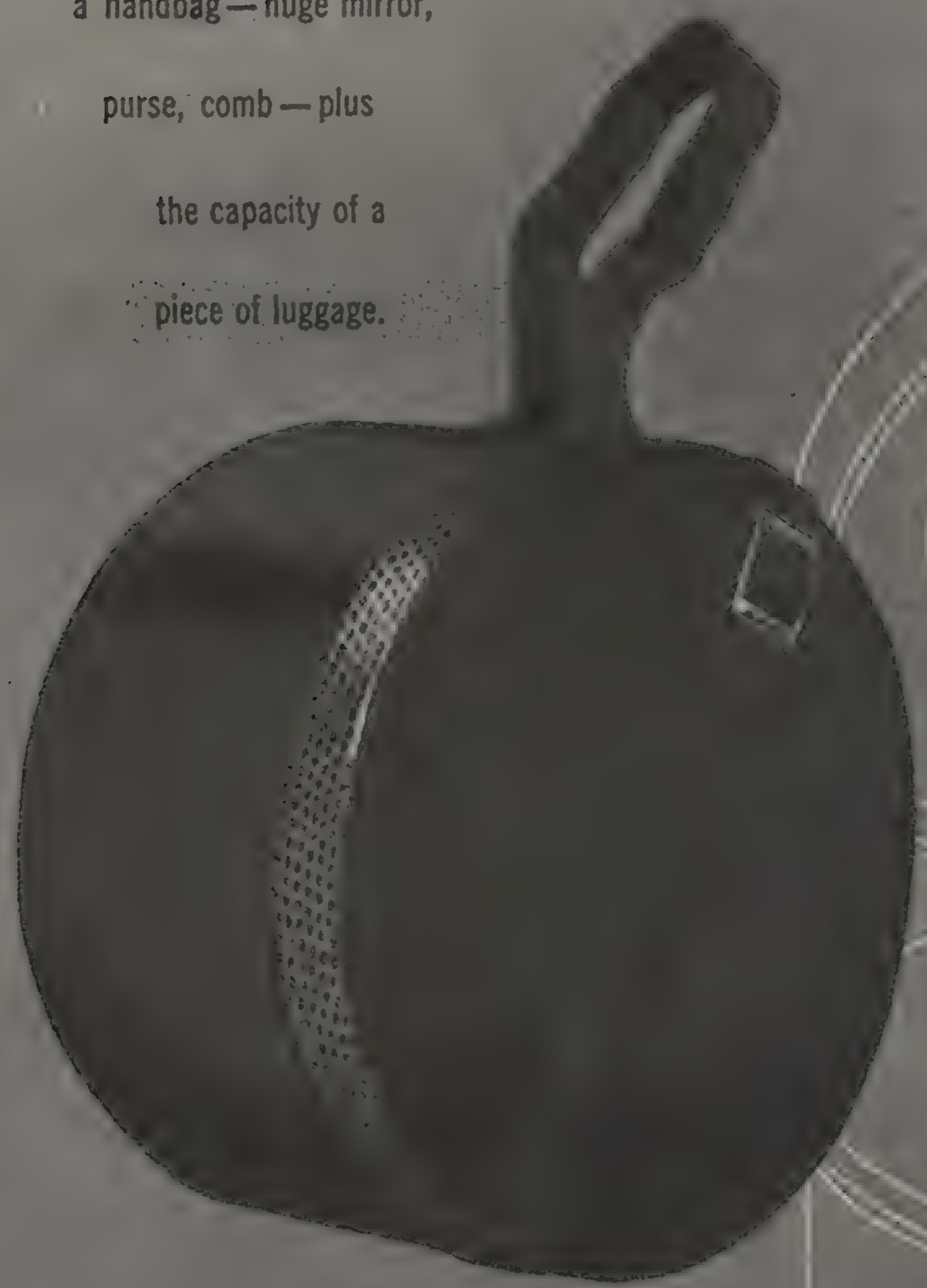
Adrian
spring glory after dark
exclusively at
the Wm. H. Block Co.
INDIANAPOLIS

Pichel

GIVES YOU THE

WEEK-END HANDBAG

Trust the designing ingenuity of Pichel to provide a week-end bag that's at once smart and functional ... with the fittings of a handbag — huge mirror, purse, comb — plus the capacity of a piece of luggage.



These are but a few of the styles originated by

Esther Dorothy

DISTINGUISHED DESIGNER OF FURS . .
whose inspirations are eagerly awaited in fashion centers the world-over . . . whose original creations set the pace year after year.

Parachute Sleeve

Ermine Wrap

Cup Collar

Fur Dress

White Mink

Ermine Capelet

Furs for the Woman by a Woman.....

NEW YORK SALON: *78 East 56th Street* • **BOSTON SALON:** *8 Newbury Street*

*Trade Mark

Spectator Straws ... a DUNLAP ELEGANTÉ*
collection created in sophisticated simplicity for summer ahead.
Left, Sazarac, $16.95; Zombi, $10.95;
Planters Punch, $8.95; Capri, $15.95.

TRADE MARK
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NEW YORK

MAY CO., Denver—Los Angeles—Cleveland • GIMBELS, Pittsburgh • MANDEL'S, Chicago • THE FAIR, Chicago • HENRY MORGAN, Montreal • EMERY, BIRD, THAYER—Kansas City, Mo.
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SIDE SWISH IN A BLACK SHEER THAT
IS PURE LINE—PURE DISTINCTION. AN ANNA
MILLER ORIGINAL DESIGNED BY PATRIC.
SIZES 10 TO 18. 69.50

the Addis co.

SYRACUSE, N.Y.

"a fashion for 5'4" or under"

Hobbette's

suave

silhouette

Softened with scallops—"seasoned" with chic! Smooth little suit with an understated waist. For you who are 5'4" or under—it's precision-proportioned from waist to shoulder—hem to hip. In coveted 100% pure wool worsted BIRDSEYE SHARKSKIN. White on navy, white on brown, white on black. Sizes 8 to 18.

At one store in your city or write to:

HOBBETTE'S,

221 West 37th Street, New York 18, N. Y.

Jane engel

Madison at 79th, New York 21, N. Y.

Whisper sheer, in a romantic mood, artfully worked into a soft and lovely summer's delight. A bubbly Bemberg rayon print by YALE, on black, deep navy or pearl grey, complemented by a bright, tied sash. Sizes 10 to 20. **29.95**

Adele Simpson stripes a new note in the snug basque bodice and full, peg-pocketed skirt of this two-piece dress. Hope Skillman's chambray. Sizes 10-18. $39.95.
Berger's
BUFFALO · N.Y.

RAWLINGS

You'll glitter a-plenty with

CHEN YU *FIREFLY*

on your nails and lips

"Firefly" is something entirely new in color. A singing scarlet! Elegant, yes! Flattering, oh! so flattering—no matter what your complexion type may be—but, with an enchantment on nails and lips that red has never had before. A never-quite-still, elusive firefly something that says "I am here—I am there—I am almost beyond reach—I am extra lovely today—tonight." And, of course, "Firefly" is genuine CHEN YU which means it glitters—it sparkles an extra long, long time! The Lipstick, $1.00. The Lacquer (with Lacquerol) 75c.

Firefly Smart Set (Lacquer, Lacquerol, Lipstick) $1.75

Kodachrome by Edward Jacobsen

$35. $18. $12. $5. (plus taxes)

The very thought of you!

PARFUMS

CIRO

• The very thought of Victory inspires Victory Bond purchases.

La Tausca

SIMULATED PEARLS

WORLD'S FINEST

dazzling dry discovery!

The new post-war Koroseal*! Jewel-bright 100% waterproof miracle material . . . draped into a series of fabulous glitter coats . . . no storm can dim their lustre! Because B. F. Goodrich Koroseal won't crack, stick, peel, stiffen ever. And its jewel tones clean with a damp cloth. Black onyx, star ruby, sea emerald. Dolman coat, sizes 10 to 20, 9 to 15 — $11.95. Snood-beret—about $2.50. Larger size coats, too. At better stores or write **RAINFASHIONS FIFTH AVENUE, INC.** Empire State Building, New York 1, N. Y.

*TRADE MARK B. F. GOODRICH CO.

Lilianelle
Petit Faquet
for luck and love
PINAUD
TOILET ESSENCE and SACHET BOTH FOR $3.50 plus Fed. Tax
PINAUD
Parfumeurs since 1810

Knife and fork: CAMELLIA. Below from left to right: NOCTURNE, STRASBOURG, SOVEREIGN, ENGLISH GADROON, GREENBRIER, OLD FRENCH, CHANTILLY, BUTTERCUP, LYRIC, KING EDWARD, FAIRFAX.

Silver in the Spring

Gorham Sterling offers you a choice of about 12 favorite patterns in basic six-piece place-settings comprising luncheon knife and fork, teaspoon, individual salad fork, cream soup spoon, butter spreader, averaging about $23*; plus enough serving pieces to begin. When you buy Gorham Sterling, you buy solid silver with a great tradition, the aristocrat of American dinner-tables for over a hundred years.

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STERLING

America's Leading Silversmiths since 1831

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*Incl. Fed. Tax. © 1946 The Gorham Company

Adrian's newest...the floating silhouette. Willow slim for evening in a black summer sheer. To be worn with or without its matching tiny jacket. From an exclusive collection in Philadelphia at **NAN DUSKIN**

"Models of Loveliness!"
Manikin
NYLONS
LOVELY Rita Daigle FAMOU
WALTER THORNTON PIN-UP MODE
B-Z-B KNITTING CO. ROCKFORD ILLINOIS
NEW YORK OFFICE EMPIRE STATE BLDG

T. A. Chapman Co.

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Little jewel of a bolero . . by Hattie Carnegie . .
in emerald and sapphire . . .

Top of the Mark
San Francisco

Gay Glitter

for the triumphant return to elegance

by

HARTNELL

Vincent Coppola crosses
plaid over palest gabardine.
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Laird Schober
since 1870
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Maurice Rentner's
little peplum suit.
pride of his summer
collection..
exclusively Hutzler's
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when
Baltimore
thinks of
quality it
thinks of
Hutzler's
Soper

Flatternit
PROVES THERE'S A DIFFERENCE IN Nylons
"Flatternit for Flattering Fit" is more than a slogan . . . it's an achievement, assured by the way Flatternit Nylons are made. Still too few to meet the demand, but discriminating women know that all nylons are not alike, and that it pays to seek the wrinkle-free beauty of Flatternit's Heel Fashioned Foot
FLATTERNIT
REG. U. S. PAT. OFF.
HOSIERY by HUFFMAN
MAKE THE MIRROR TEST:
With only one stocking on, let your mirror prove the extra glamour hosiery gives your legs! Slenderizes, moulds and flatters.
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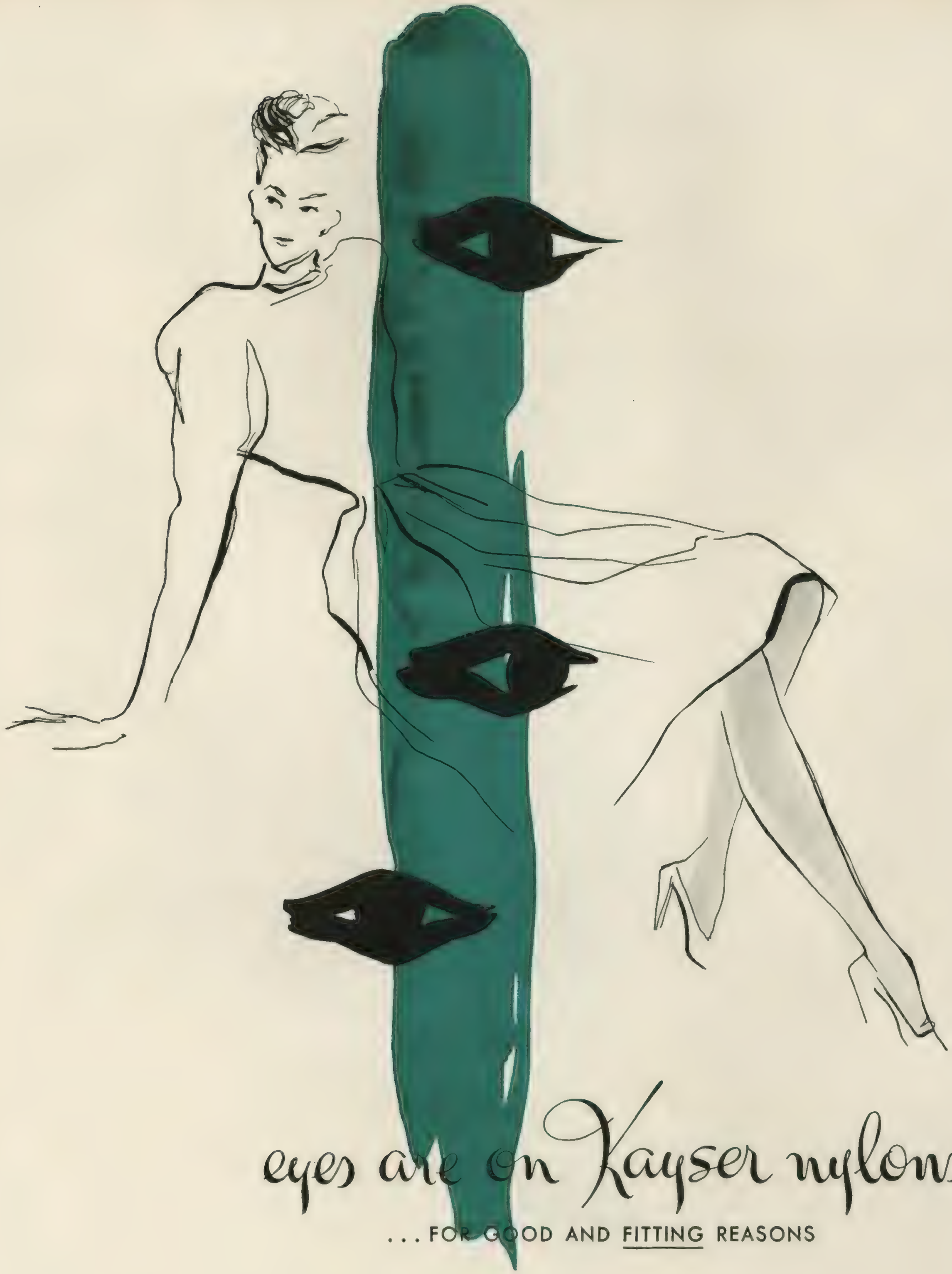
HUFFMAN FULL FASHIONED MILLS, INC. • MORGANTON, N.C.

by
TRAINA-NORELL



eyes are on Kayser nylons

. . . FOR GOOD AND FITTING REASONS

HOSIERY • UNDERTHINGS • GLOVES • LINGERIE KAYSER

Soleil

A RADIANT NEW COLOR

By ANTOINE

Rich, ripe, sunny red born in Paris. Antoine's newest lipstick to wear with spirit and dash above spring's smartest shades. SOLEIL rouge and face powder, too. The exciting inspiration of Antoine, master of dramatic make-up. Antoine de Paris, Inc., 663 Fifth Avenue, New York 22, N. Y.

FLAIR FOR THE ORIGINAL
To create shoes that are a
personal expression of your love of elegance,
your desire for distinction . . .
that is the genius of
Sbicca, master shoemaker
and stylist.
About 14.95
FRANK Sbicca
ORIGINALS

SKILLMILL INC.
1450 BROADWAY

Mocha and Cocoa, her twin chambrays give Ben Reig everything she wants for a frosty spring dinner dress Creed and tied with a beautiful bow.

Hope Skillman News

Hudson Nylons

Welcome, Sweet Springtime! And welcome, too, the fairy-tale beauty of Hudson nylons.* Flawless in fit as the stem of a flower—and so sheer, they look like a glorified version of your own smooth skin. At better stores everywhere.

*Made of Dupont nylon

Sables and costumes from Jaeckel

That young
LEEDS
look

Spellbinder . . . holds its audience with soft-spoken colors heady as wine . . . soft-to-touch woolen loomed expressly for Leeds by the ***American Woolen Co.*** Tailored with a skilled hand, wise to the wiles of decorative trapunto . . . a well-defined waist . . . a gentle falling skirt. Sizes 10-18. About $45.

For your store selling Leeds, write:
Leeds Ltd. Coats, Inc.
500 Seventh Avenue
New York 18, N. Y.

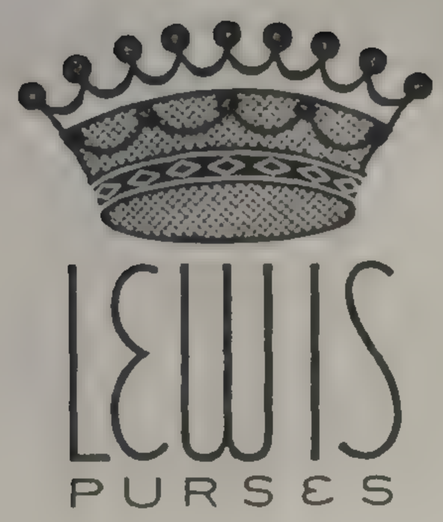
Hat by John Frederics

Disks, disks, dancing
all over this serene
little sheath of Sacony-Ciella,*
the heavenly cool fabric that
shuns wrinkles... $16.95
Sacony
CIELLA
* Stratosphere cool — and proven so! Impartial laboratory tests show acetate rayon to be coolest of fabrics because it's smooth, super-porous.
FEATURED BY BETTER STORES

CELAREIGN†, marvelous drizzle-ducking Celanese* fabric of synthetic yarn . . . looking so smart in this arc-shouldered coat with hood to match, you won't even wait for rain to wear it! Celanese Corporation of America, N. Y. 16.

CELANESE* *SYNTHETICS*

*Reg. U. S. Pat. Off.
†Trademark



Dramatic black in Plio-Patent*. . . the perfected plastic.

A conversation piece designed by David Lewis. $15.00*

Harris & Co Dallas

*Registered
*plus federal tax

LEWIS
PURSES

Elegance captured in blacker-than-black Plio-Patent*. . . superbly fitted, richly satin lined. $15.00*

HUTZLER BROTHERS © Baltimore

*Registered
*plus federal tax

Perfect accessory for Spring in anthracite black Plio-Patent*. . .

draped by hand . . . luxuriously satin lined. $16.95*

MAY CO.
los angeles

*Registered
*plus federal tax

Bright, black as night beauty in Plio-Patent*. Handsomely fitted and satin lined. $15.00*

THE UNION Columbus 15, Ohio

*Registered
*plus federal tax

Magnin's Portrait of Fashion

including the finest lingerie
and the most exquisite jewels
Perfectly cut rayon crepe slip . . shaped top,
net appliquéd . . slim waisted, slim hipped (above) . .
Ceylon sapphires with platinum . . ring and earrings . .
arresting as a modern painting (left) . .

"STUDY IN EBONY AND PINK" ➡

New print . . new silhouette . .
the deep bertha collar a beautiful contribution
to the covered but bare look of this season . .

I. Magnin & Co.

SAN FRANCISCO • SEATTLE • OAKLAND • LOS ANGELES • BEVERLY HILLS • PASADENA • SANTA BARBARA • CORONADO

I. Magnin & Co.

mais Oui
PRONOUNCED "MAY WE" — MEANS "BUT YES!"
mais Oui
BOURJOIS
the frankly flirtatious perfume by
BOURJOIS
PERFUME—$1.50 TO $10.00 • EAU PARFUMÉE—$1.50
TALCUM—75c • FACE POWDER—$1.00 • BATH POWDER—$1.25
ROUGE—75c • LIPSTICK—$1.25
All Prices Plus Tax

IT'S L'Aiglon FOR A SPRIGHTLY SPRING

For the bath luxurious

New and exquisite preparations by Houbigant—all perfumed with *Chantilly*. The Bath Tablets and Bath Softener will add to the joys of your tub . . . the Eau de Toilette and Dusting Powder will refresh and delight you after your bath.

At left—Chantilly Bath Softener, to give fragrance to the bath and soften the water, $2.50. Bath Tablets, clever little tablets which effervesce and release their perfume in the tub, $3.50. Toilet Water, luxuriously perfumed for after-bath refreshment, $3.00.

At right—Chantilly Dusting Powder *de luxe*, with a huge fluffy lamb's wool puff, $3.50. Travel size, $1.00.
plus tax

Carlye hands lend prestige to everything they touch...witness the diagonal treatment of this satin stripe chambray by Hope Skillman...in a blithe dress that fits and flatters the junior figure. Carlye...St. Louis.

It's the cut that counts

Best-dressed watches wear Bretton bands

You pay your watch the finest compliment of all when you endow it with a smart, brilliantly designed BRETTON band—exquisite example of the master craftsman's art. Thrillingly beautiful in an ultra-modern sense, every BRETTON band is the last word in watch band quality and perfection . . . . . .

Buy BRETTON bands wherever fine jewelry is sold. 1/20 12 kt. gold-filled, $3.75 to $10.50; 10 kt. and 14 kt. gold, $25.00 to $35.00

Bretton

First Among Fine Watch Bands

BRUNER-RITTER, Inc., 630 Fifth Ave., New York

Jacson
SOPHISTICATED SIMPLICITY
TALK O' THE TOWN FABRIC

BOTANY BRAND FABRIC
Swing to Spring in this Botany Flannel blazer. Scarlet, kelly, navy, toast and the new Riviera blue. About $17.50.
Samuel Spitz & Sons, 320 S. Franklin St., Chicago...15 W. 28th St., New York
"Miss Cricketeer"

After-Bath
Luxury
Eisenberg Originals
Excitement
EISENBERG
Stirring
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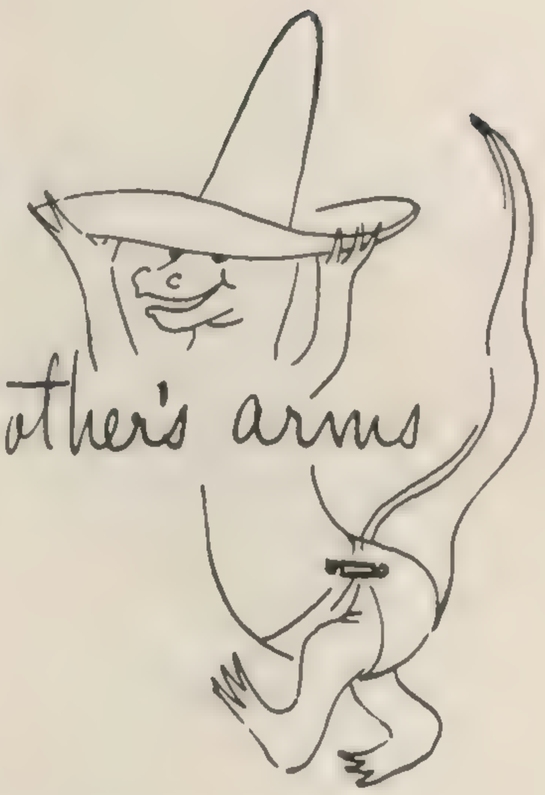

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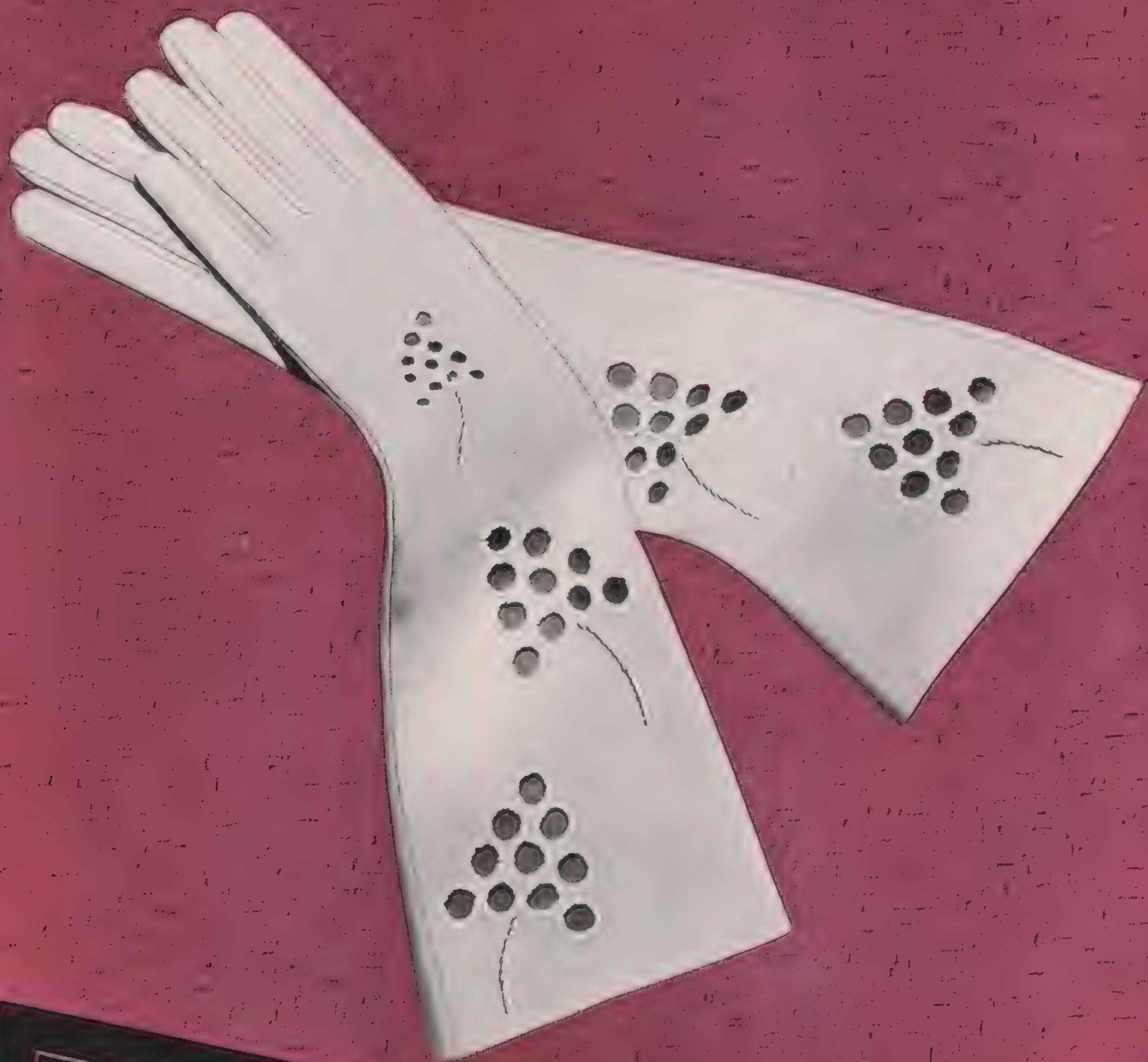

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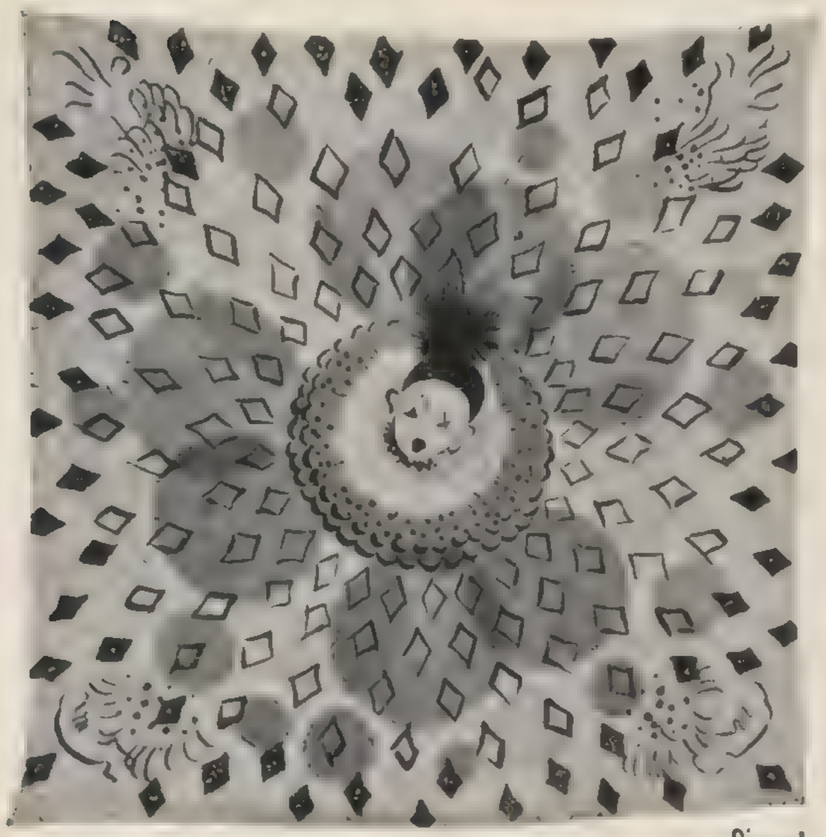

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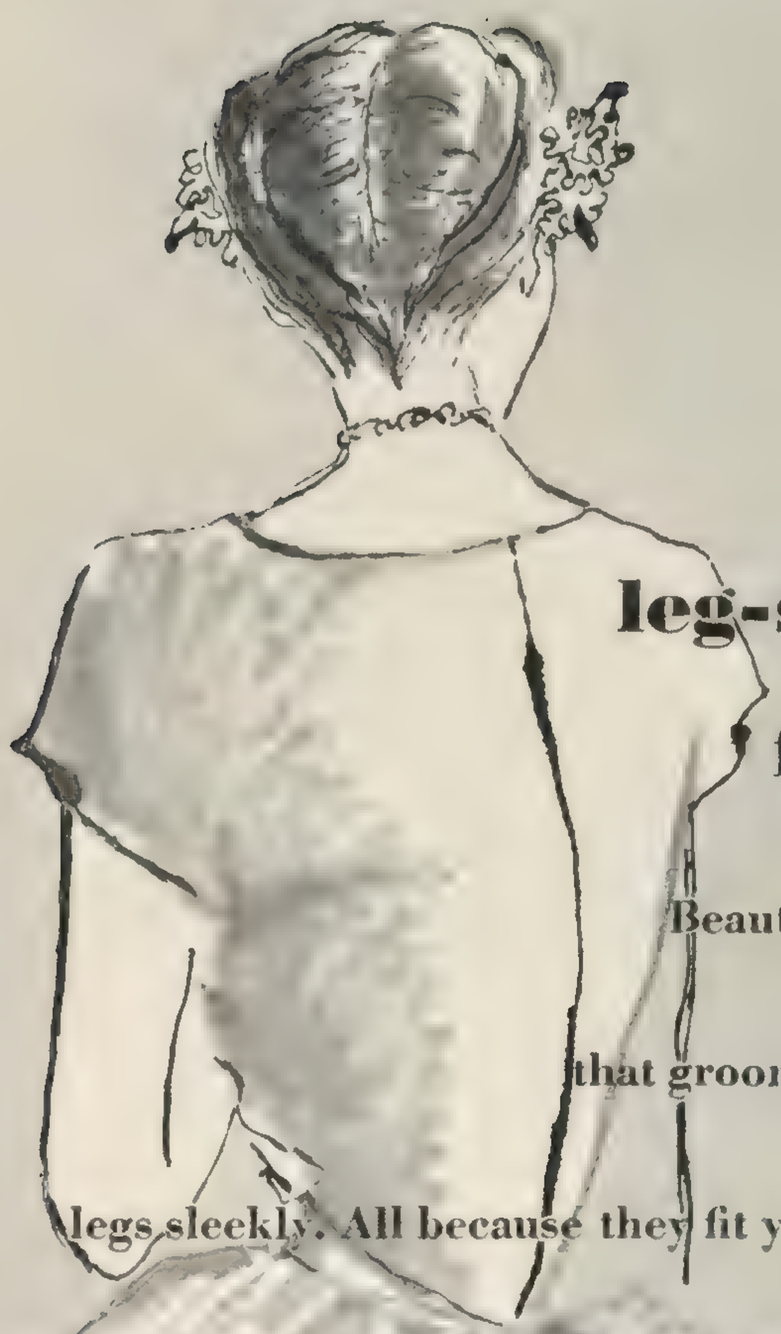

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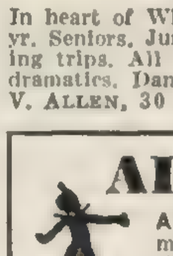

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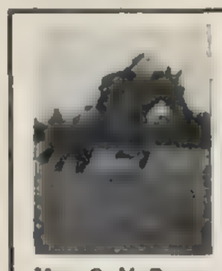

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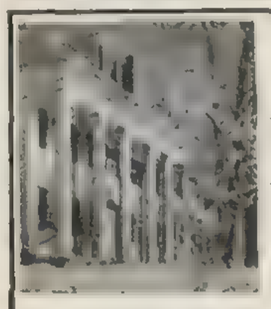

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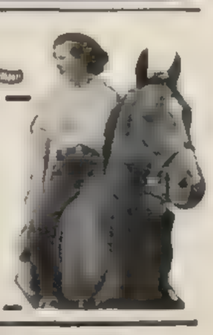

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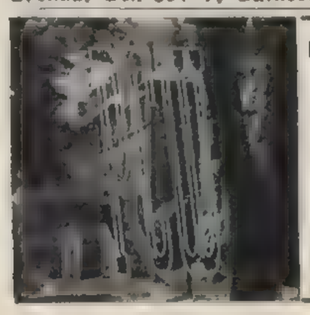

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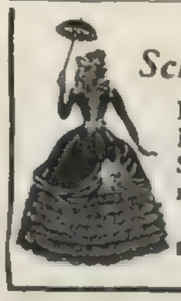

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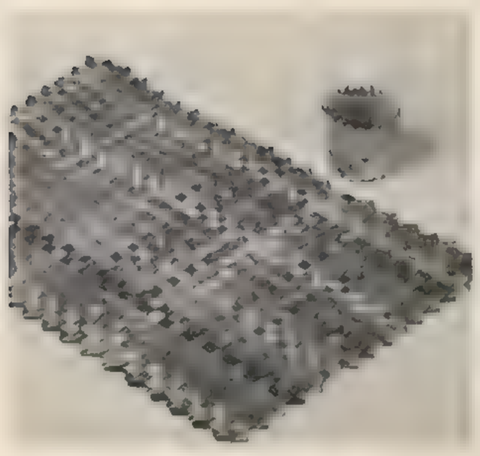

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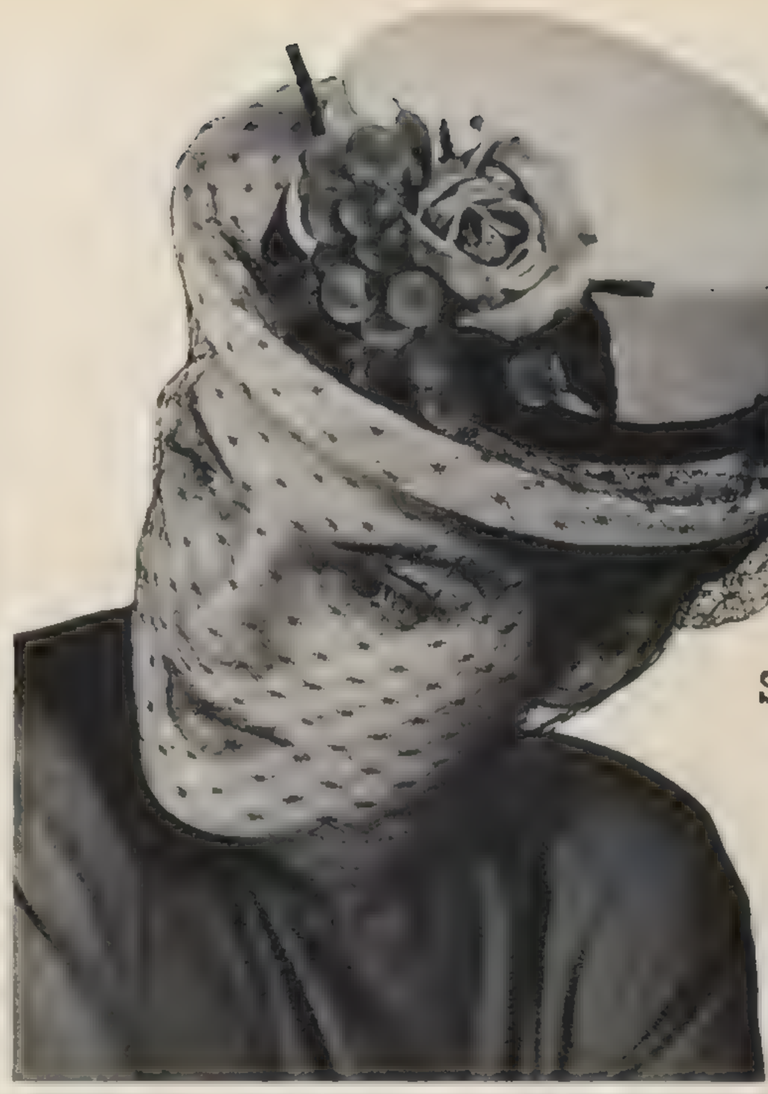

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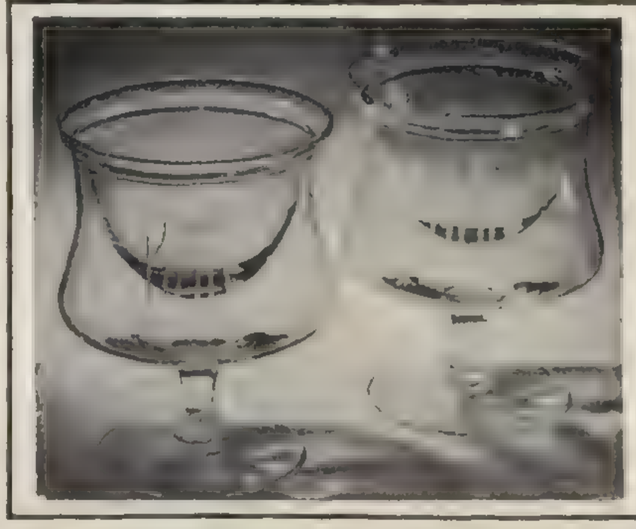

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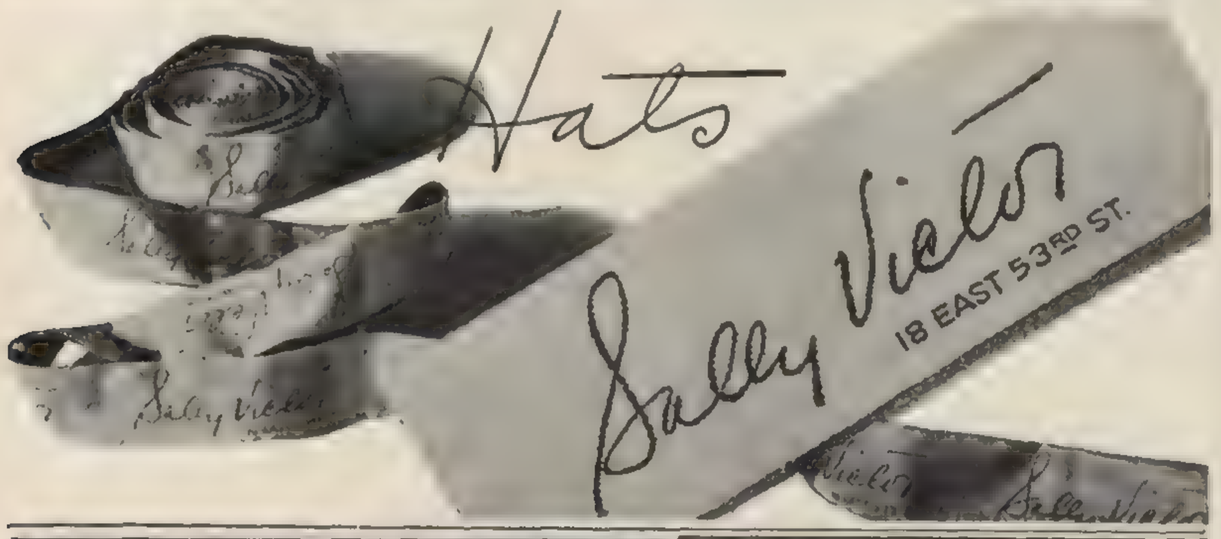

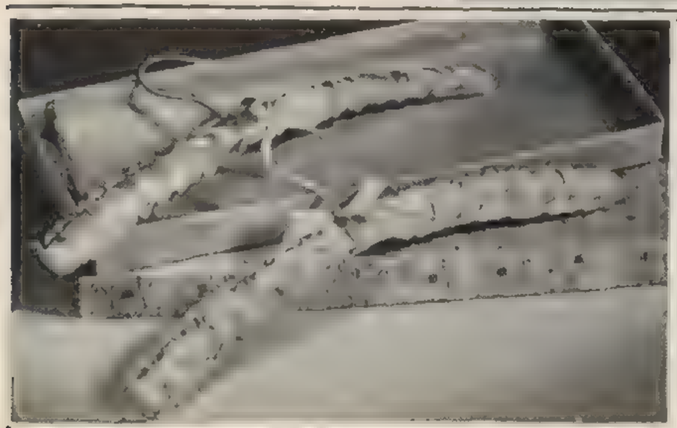

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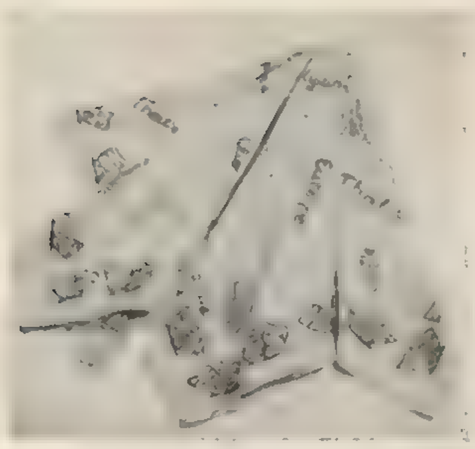

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Motif: mythology. This scarf is peopled by the Greek goddess of art; nine Muses; and a borderful of comic and tragic masks, suitably grinning and scowling. From the Chic Design Studio (their name). The scarf is clear-printed, pure silk; at Mady Martell, 21 East 55th St., N. Y. 22. About $20.

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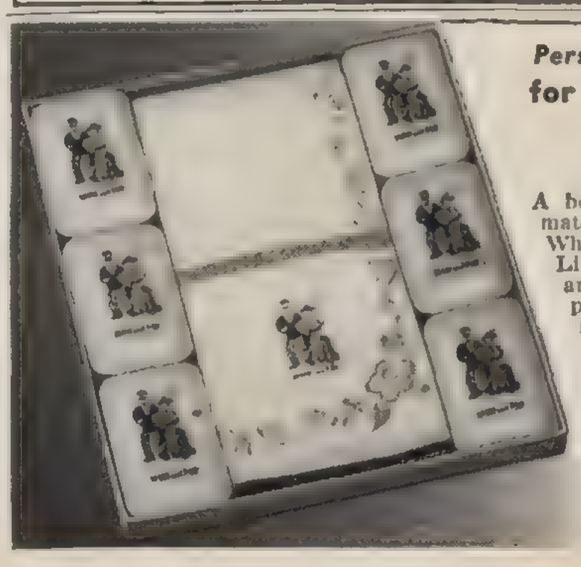

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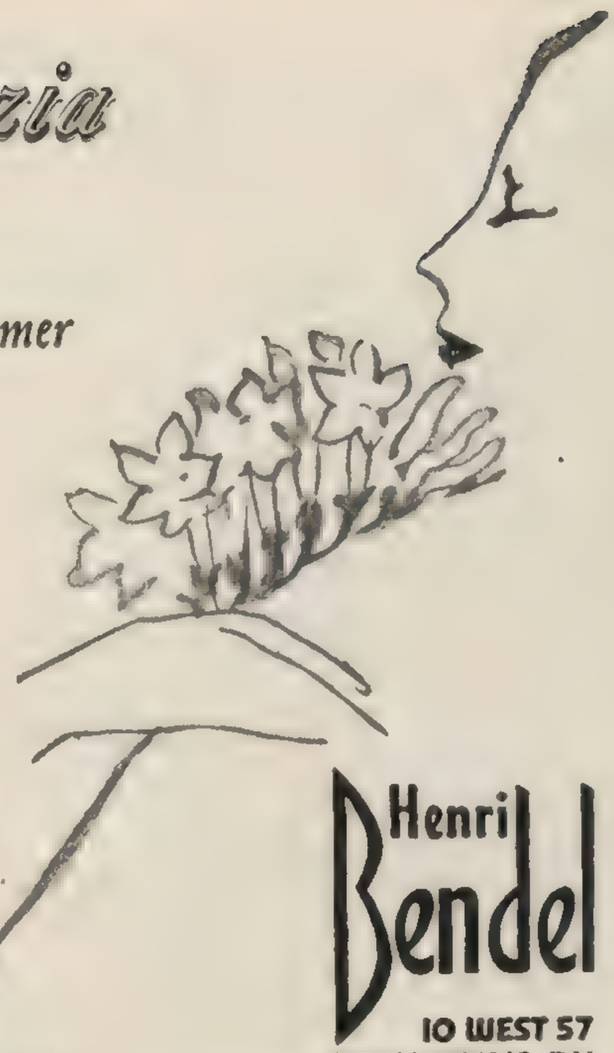

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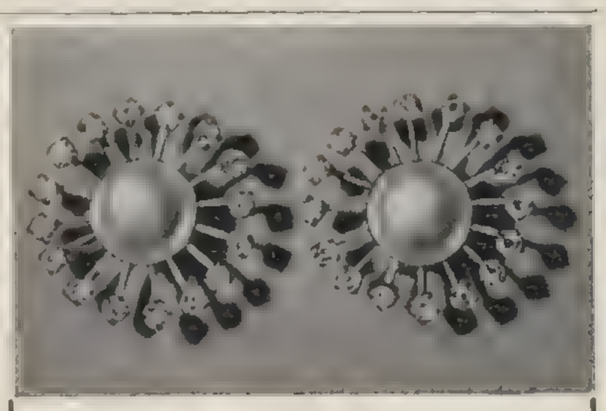

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This bag was built to open wide, so that you can see your belongings instead of delving for them...it tapers from a slim metal-clasped top to a wide square base; it is made by the Surrey bag-makers, probably inspired by a lady in frantic pursuit of her lipstick. Good glossed calf in: dark-blue, black, rusty brown, red...at De Pinna, $22.50 plus tax.

BAKER

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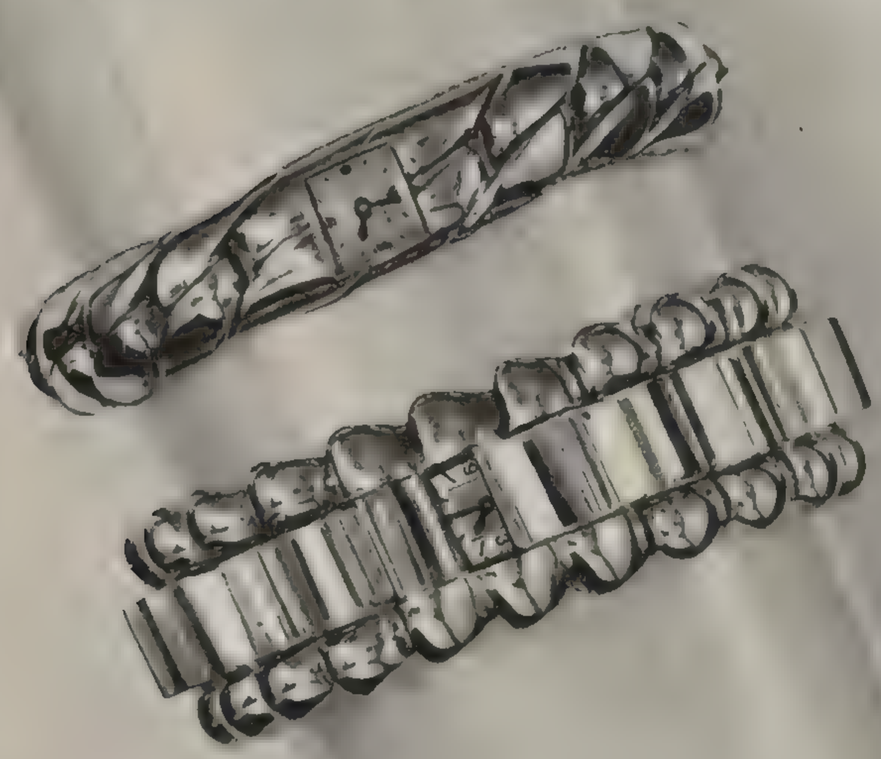

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Shop

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Joan Norton Irwin designs in Dan River Cotton

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Red, green, rust, navy, brown, black.
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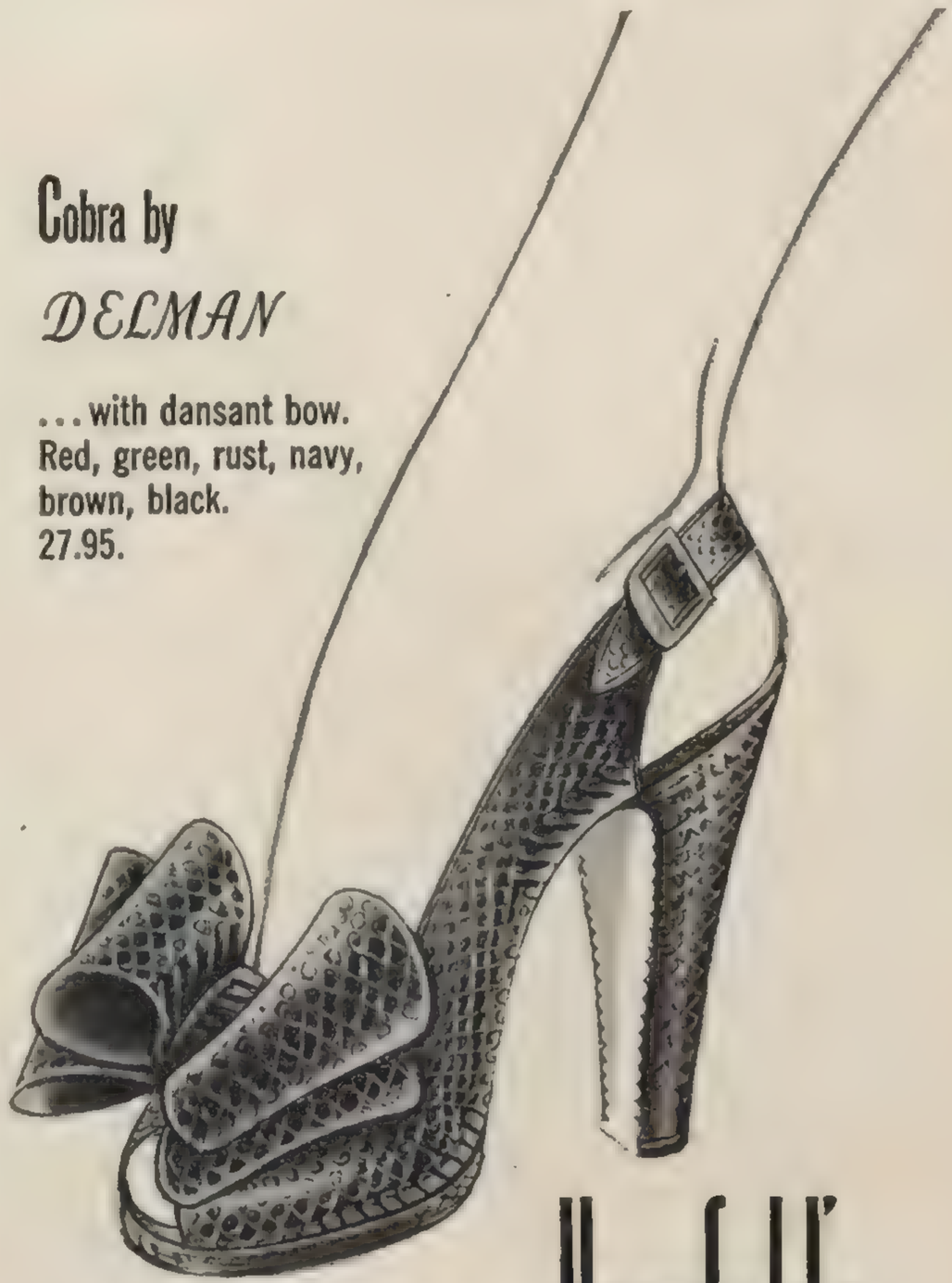

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Hound ... Hawaiian

A pretty fancy for long-ear-ring-fanciers. They're delicate, branching dangles that swing from small-scale stars; gold-plated sterling silver, hung with tiny crystal drops that glitter and dance when you turn your head. All very rococo, and extravagantly pretty with a smoothed-back coiffure. Frederic Mosell designed them. $30, tax included; at Altman.

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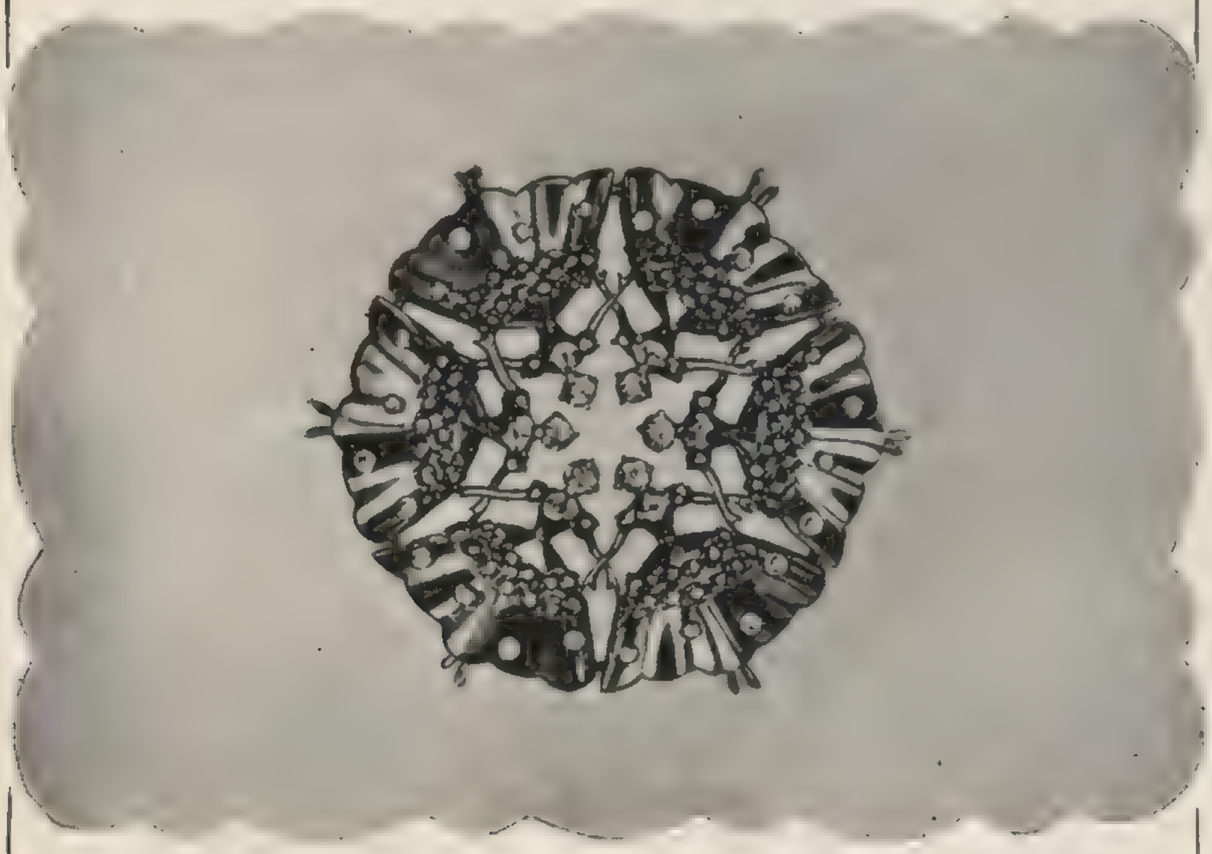

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Shop Hound

. . . Hawaiian

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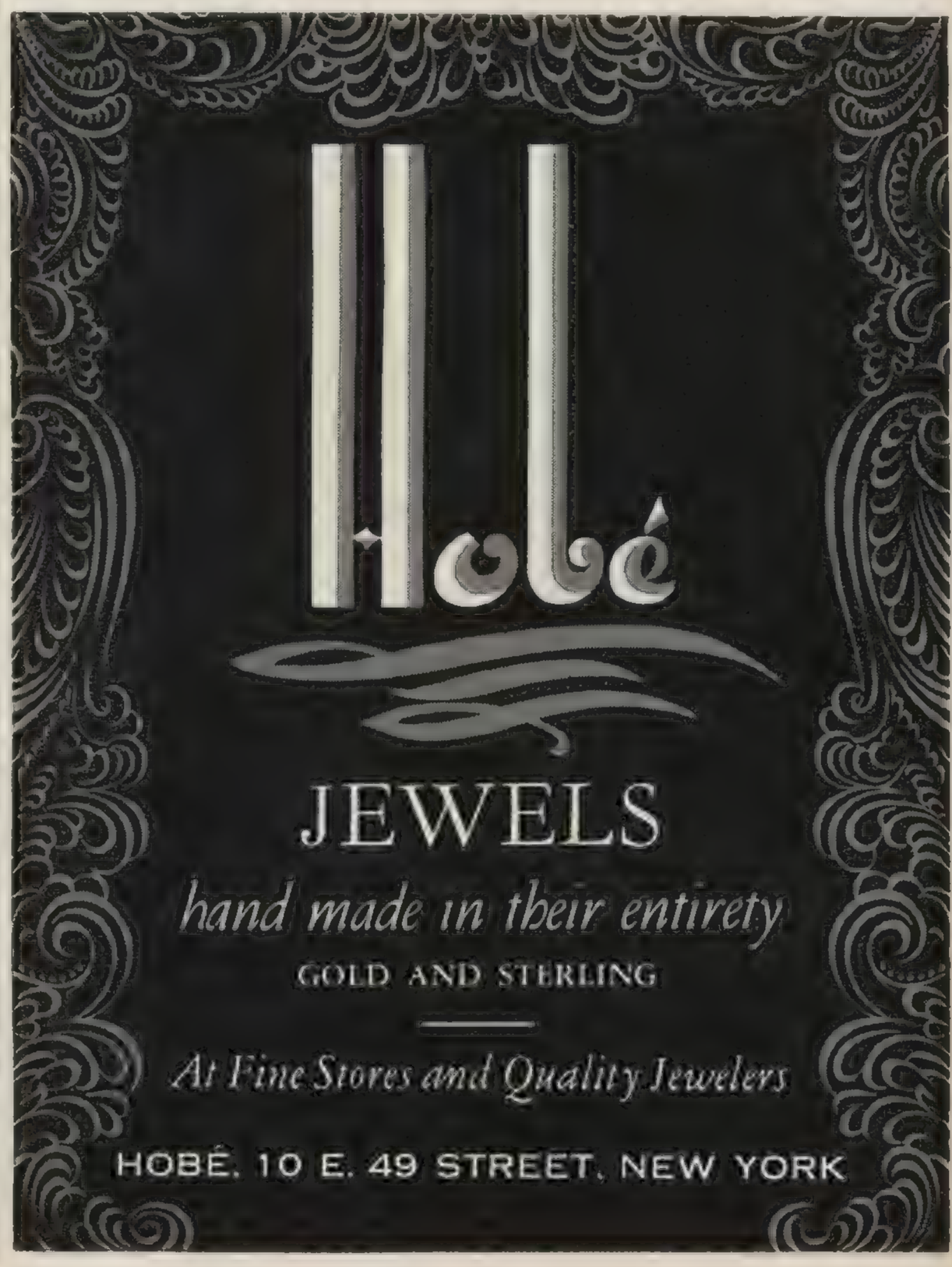
Odd-shaped, bright-coloured little shoes are going to everybody's feet, it seems...and these glossy red hexagon-slippers are Shop-Hound's nomination for feet-at-home. They're flat and snub-toed and frivolous as you please; of blue-taffeta-lined kid. By Renée Montague. $6.95; sizes, 4 to 8. I. Magnin.



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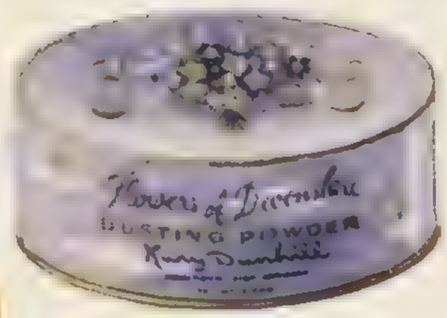

perfume, dusting powder—
cologne and personalized cologne

Mary Dunhill, Fifth Avenue, New York

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EDNA WOOLMAN CHASE
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HORST

COVER: *Frontispiece to fashion for 1946 is the made-to-order collections and from one of them comes this dress. Live navy-blue with one quick place to look: at the organdie frame and the face it holds. With gratifying closer looks: at full sleeves suddenly tightened, at a surprisingly slim silhouette, and a sheer, soft wool. Mark Mooring design at Bergdorf Goodman. Milkmaid's electric "Red Currant" lipstick lights the lips.*

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CECIL BEATON

Right: Back-movement of a lady-suit. Printed silk. From Elizabeth Arden's Fashion Floor. Designed by Castillo.

Made-to-Order Collections in the U.S.A.

NEWLY-DRAWN each spring and fall, the made-to-order collections are the first line of American fashion. Here is delicacy of idea, line that is not so much concerned with startling news as with transcending trend. The dozen or so designers' names are familiar; each house has its own special, recognized excellences, each has a look and a signature. Two freedoms are implicit in made-to-order clothes: the first, the freedom to work with the very best materials available, with purist's detail, with fittings that amount to ceremony—since cost is not the primary object. The second, the freedom of designing for the individual instead of a mind's-eye *(Continued on following page)*

Left: Fitting at Hattie Carnegie's. A pink linen jacket juts from spindle waist to six inches above the knee.

Right: Hip-hoops below an ebbing waist. Thin grey wool with white. By Howard Greer of Hollywood.

CECIL BEATON

composite woman—since American made-to-order clothes are made *on* order and none are intended as models for ready-to-wear clothes. The women who have the leisure and the money for made-to-order clothes are in no need of frantic changes, of new clothes every two weeks. (First fittings are now being booked as far as eight weeks ahead.) They are women who are proud to say, "This dress is seven years old." Women who vote straight tickets in non-banal taste; whose lives, from their collections of bone china through their grocery lists, reflect a taste for the rare and special. This spring they might choose:

THE Spool Torso...in almost every collection, the waistline is spun out: moulded plaster-close, it covers a *longer* area, begins below the bosom, and ends in shapely fullness of pannier, peplum, hip-hoop, ledge of twisted fabric. This is *the* silhouette of the collections, arrived at individually, achieved variously by each designer; made possible for not-necessarily-spare figures by skillful technique in each case. *(Continued on page 224)*

For New York mornings. Cutaway of bluest wool swung open and full from a little locked waist. Czettel, for Jay Thorpe.

Skinned back tight, a sleeveless, Mexican wool jacket. Mauve rayon jersey dress. Henri Bendel.

Tall tunic coat over a tunic dress. Silk crêpe; mannered... pailletted at sides. Henri Bendel.

Grand evening. A rush of skirt fishtailing in back. All cocoa rayon moire and bare shoulders. At Milgrim.

Longer—and knockout purple—a short evening dress of rayon crêpe with a jag of pleated stripes for skirt and flounce. By Mark Mooring at Bergdorf Goodman.

Opposite: Charlotte russe sleeves, low, oval décolletage, and a beautiful spate of skirt for Fira Benenson's party dress of frail pink lace. Bonwit Teller.

Left: Print and reprint with Sophie's green wool suit. Accurate, perfect, Sophie's really great gift. At Saks Fifth Avenue's Salon Moderne.

Opposite: Couture for country by Valentina. A culotte of unbleached silk handled with the importance of a dress. Emphatic: the carnation-red scarf. A black dinner slack with an undertow that slows in above the ankle. Mat rayon crêpe; grey chiffon top.

RBW

Opposite: Skirts like stilts lift the flowing fullness of Adrian's fallaway coat and cape. Black, present-day suits, but from them spills white lace, and above them, the sweet antiquity of starched Breton coifs.

The point is pale coat, dark dress. The print that skims the dress lines the coat. Muriel King design; Stein and Blaine.

HERBERT MATTER

HORST

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People are talking about... *IN* Mexico

PEOPLE ARE TALKING ABOUT...Politics which flow from every mouth, and the too cynical bon-mot that "the Government is always against the people, and the people always against the Government...." About Carlos Chavez, conductor-educator-composer, conducting his new symphony. The pivot of his life is music, politics, and Mexicana; a shy man, Chavez has made the Mexican symphony orchestra great....About the coming election and Miguel Aléman who is the presidential candidate of a party with the formidable name of The Institution of the Mexican Revolution. Tall, dark, and calm, Aléman speaks little, is easy-going, lives in a modern house with its own bowling alley and pool, all California style. There is a total lack of suspense about the outcome of the election.

PEOPLE ARE TALKING ABOUT...Amalia Castillo Ledón, handsomely indefatigable, a delegate to all the recent international discussions—Chapultepec, San Francisco, and London; a rock-ribbed feminist. As Vice-President of the Inter-American Commission for Women, and head of the Women Writers of Mexico, she relentlessly fights for women's rights and education, is writing a history of Mexican women.

PEOPLE ARE TALKING ABOUT...Cantinflas, whose real name is Mario Moreno; he started as a funny man in a tent show, is now internationally famous as one of the world's great comics. Cantinflas also is known as a deft and daring bullfighter, the test of his courage being that he even clowns in the bull ring. Quietly witty, he has puppets made of himself in his various rôles. *(Continued on following page)*

CANTINFLAS, THE GREAT COMIC, LATIN AMERICA'S MOST POPULAR STAR, HEADS THE IMPORTANT UNION OF FILM PRODUCERS

Mexico *(cont'd)*

RUFINO TAMAYO, BEST KNOWN OF THE YOUNGER PAINTERS, A SEMI-ABSTRACTIONIST: BESIDE HIM, HIS CANVAS, "WOMEN SINGING"

MANUEL RODRÍGUEZ LOZANO, WITH TWO OF HIS LATEST PAINTINGS

DIEGO RIVERA, FAMED AND CONTROVERSIAL; AT CIRO'S BENEATH ONE OF HIS NUDE-PACKED MURALS

PEOPLE ARE TALKING ABOUT painters...Rufino Tamayo, best of the younger painters, his palette sad in a redundance of blue and grey. A thoughtful man, Tamayo paints with sombre, brooding dignity, a quiet pride; Picasso's early influence on him has been absorbed into a truly Mexican expression, poetic and reflective....About Manuel Rodríguez Lozano, a great friend of Picasso's, a lonely man with a handsome chiselled face, a founder of the School of Mexican Painting....About Diego Rivera, best known of the Mexican painters. A ponderous man, he moves slowly like a mountain in one solid block; a great raconteur, he charms his listeners. Always controversial, he decorated *Ciro's* with nudes, has just been invited by the Italian Government to come with Orozco and Alfaro Siqueiros, to Rome to paint frescoes....

PEOPLE ARE TALKING ABOUT...David Alfaro Siqueiros whose violent colours are applied with broad, vehement brush strokes onto foreshortened figures. His magnificent murals are calculated to be seen from all angles without distortion. Alfaro Siqueiros talks painting and politics in one breath. The publisher of a socialist magazine with the non-static name "1946," he boastingly refers to the time he has spent in prison for his convictions, liberal, leftist, fiery as his painting. *(Continued on page 160)*

HORST

DAVID ALFARO SIQUEIROS, A MAGNIFICENT PAINTER, STANDS WITH HIS WIFE BESIDE A TURBULENT SELF PORTRAIT, VIOLENT AS ARE ALL HIS CANVASES

Mexico *(cont'd)*

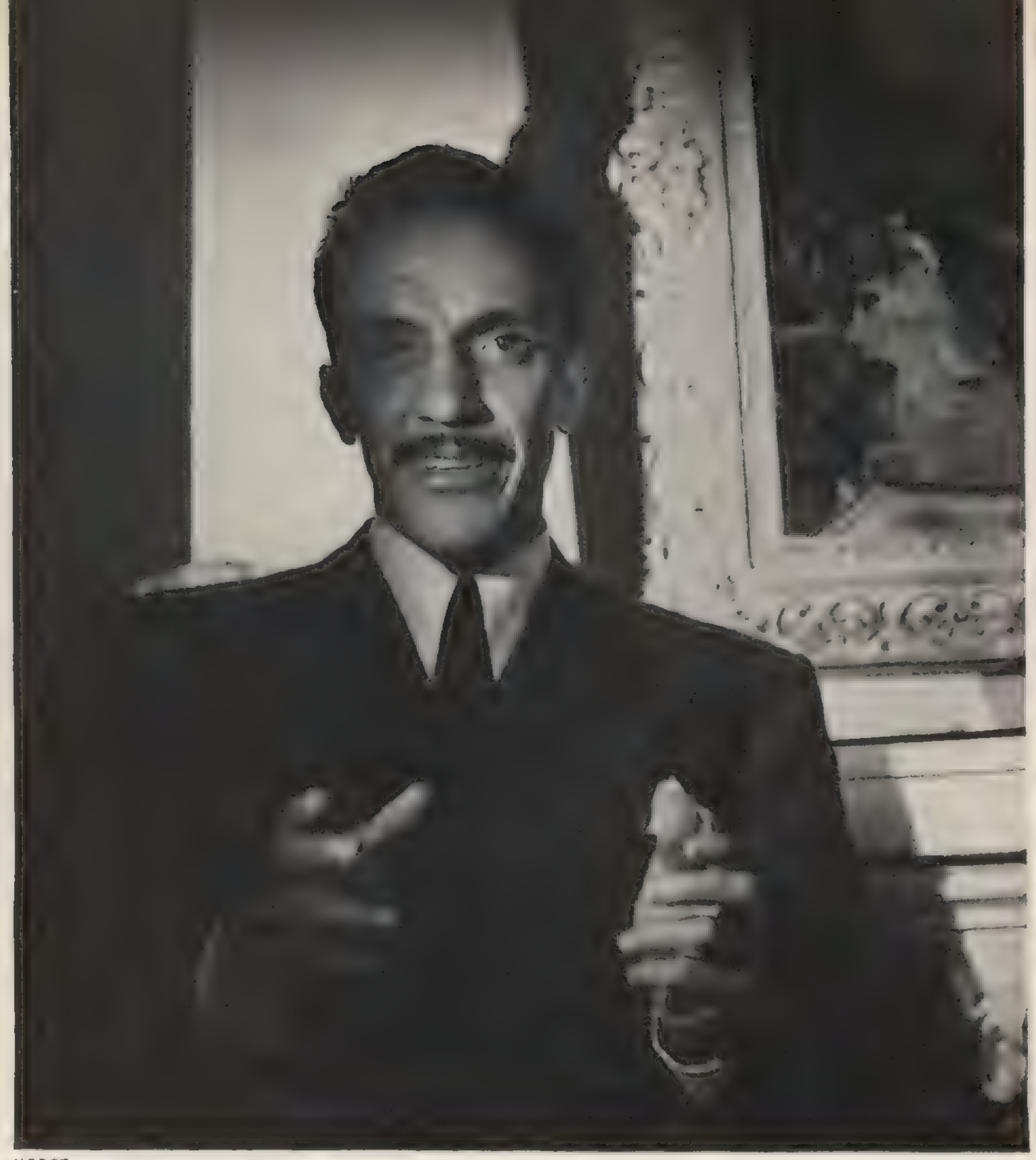
PEOPLE ARE TALKING ABOUT, are fascinated by...the vitality and activity of the movie industry; by "The Pearl," Steinbeck's beautiful story of Indians, which will probably be released in Radio City.... About María Félix' new film "*La Mujer de Todos*," with sets by Estrella Boissevain. An irradiated beauty, María Félix is big-boned, fine-waisted, with a succession of quick moods, a languorous smile, and persuasive talent. She loves dancing, her big, flashy car, speaks no English, is the movie queen of Latin America....

PEOPLE ARE TALKING ABOUT...Gabriel Figueroa, distinguished camera man and wise union head. He divides his sixteen-hour day between the Union of Cinema technicians and the development of the film industry in Mexico, has launched many educational projects—classes for designers, laboratories—consistently refusing Hollywood offers. Small, quick, and friendly, he never seems to be hurried, is efficient in the American sense...."Accusation," an adult psychological melodrama, the first picture made in Mexico to have an all-Hollywood cast. It is the brain child of the Turkish prodigy, Ali Ipar....

PEOPLE ARE TALKING ABOUT...The hit tunes composed by Augustín Lara, who is constantly called the Irving Berlin of Mexico, as though that were his full, formal name. Fine-boned, he has his own string orchestra and a prodigious number of successful scores to his credit.... About Margarita Villaseñor, social and literary leader—the wife of a major financier, the sister of a movie director, and a cousin of the painter, Alfaro Siqueiros—small, dark, and buoyant. A writer and producer of plays and movies, she is translating "The Glass Menagerie," which she hopes to produce in Mexico City.... About Manuel Rodríguez, the great Spanish *torero* called "Manolete," whose austere, classic demeanour in the ring makes the sacrificing of a bull a magnificent (*Continued on page 240*)

AUGUSTÍN LARA, POPULAR COMPOSER OF HITS LIKE "MUJER" WRITTEN FOR THE BEAUTIFUL MARÍA FÉLIX

MARÍA FÉLIX, TOP STAR OF LATIN AMERICAN MOVIES— "HER BEAUTY CAUSES VERTIGO"



HORST

GABRIEL FIGUEROA, LEADING FIGURE IN THE MEXICAN FILM INDUSTRY, A MASTER CAMERA MAN

MARGARITA VILLASEÑOR, A LITERARY FIGURE— A PRODUCER OF PLAYS, SHE WRITES MOVIES, IS TRANSLATING "THE GLASS MENAGERIE"

GATICA MALÚ, NIGHT-CLUB HIT; SHE SINGS AMERICAN BALLADS AND MEXICAN FOLK SONGS

1946...VINTAGE YEAR FOR

Prints in America

THE FRESHEST, MOST BEAUTIFUL IN A LONG TIME

THIS spring prints are back in their element—the American summer life. Back with the colour, movement, freedom of good American design. Back in pure form, free of all the flower-patch, Berlitz-school, rosemary-and-rue contrivances. Some are dark and vivid colours, mixed boldly, beautifully. Some, sharp black and white improvisations. Some, fluid pastel stencillings on white. Some are simply pretty...but in an agreeable, relaxed way. And, wonderful to say, this year, again, there are often pure silks.

Perhaps you haven't wanted a print for a long time. And perhaps you've forgotten the pleasures of print. The little slip of a dress, the orderly suit that has the same kind of clean stimulus as a fresh flower buttonhole. The easy distinction of prints in the evening. Part of the pleasure is in how you wear them. A knack for understatement is almost obligatory. You begin with a smooth, neat head...hair brushed into form. Sometimes, to quiet a rich scramble of colour, you wear a hat that's simply a circle of black straw; black gloves, plainest black shoes. Or, if your print gives you leeway, you can pick up one colour with bright little gloves, a bag, a silk kerchief...and perhaps pin on a few fresh flowers to blend or flavour the mixture. When you wear print, especially, it helps to think in terms of the complete design, from head to foot. Gloves made from an extra hank of the material can heighten the effect of one-ness. And jewels...the simplest, undistracting designs...can light the whole design of you-in-print. Example, the bulky gold earrings and bracelets opposite. *Opposite:* Abstract print in the evening. The dress, distinguished by cut and simplicity; the print by the motion and purity of American Modern design. Rayon crêpe, leather girdled. Ben Reig design by Omar Kiam. At Lord & Taylor; Marshall Field; Harzfeld's. Highlights: John Rubel golden jewellery. Chen Yu's "Firefly" lipstick and nail lacquer.

THE NEW VERTÈS MURALS

painted with the artist's cheerful merging of dream and reality, are in an old New York house at 813 Fifth Ave. On exhibit from April 7 to 14.

ON THE NEXT FOUR PAGES

Vertès backgrounds; sentimental colour with a touch of trompe l'œil, *prove the pleasant effect of print against any spring- or summer-scape.*

HORST

Dinner dress: abstract print—like Modern Art, it needs little extra ornament. Rayon crêpe; by Joseph Whitehead. $110. Henri Bendel.

Print dress plus: one hand-painted spray, brief gloves, flat sandals. Rayon crêpe; by Mollie Parnis; $40. Henri Bendel.

Cover-up in summer—to the finger-tips. Elizabethan sleeves in rayon crêpe. Larry Aldrich design; $40. Altman.

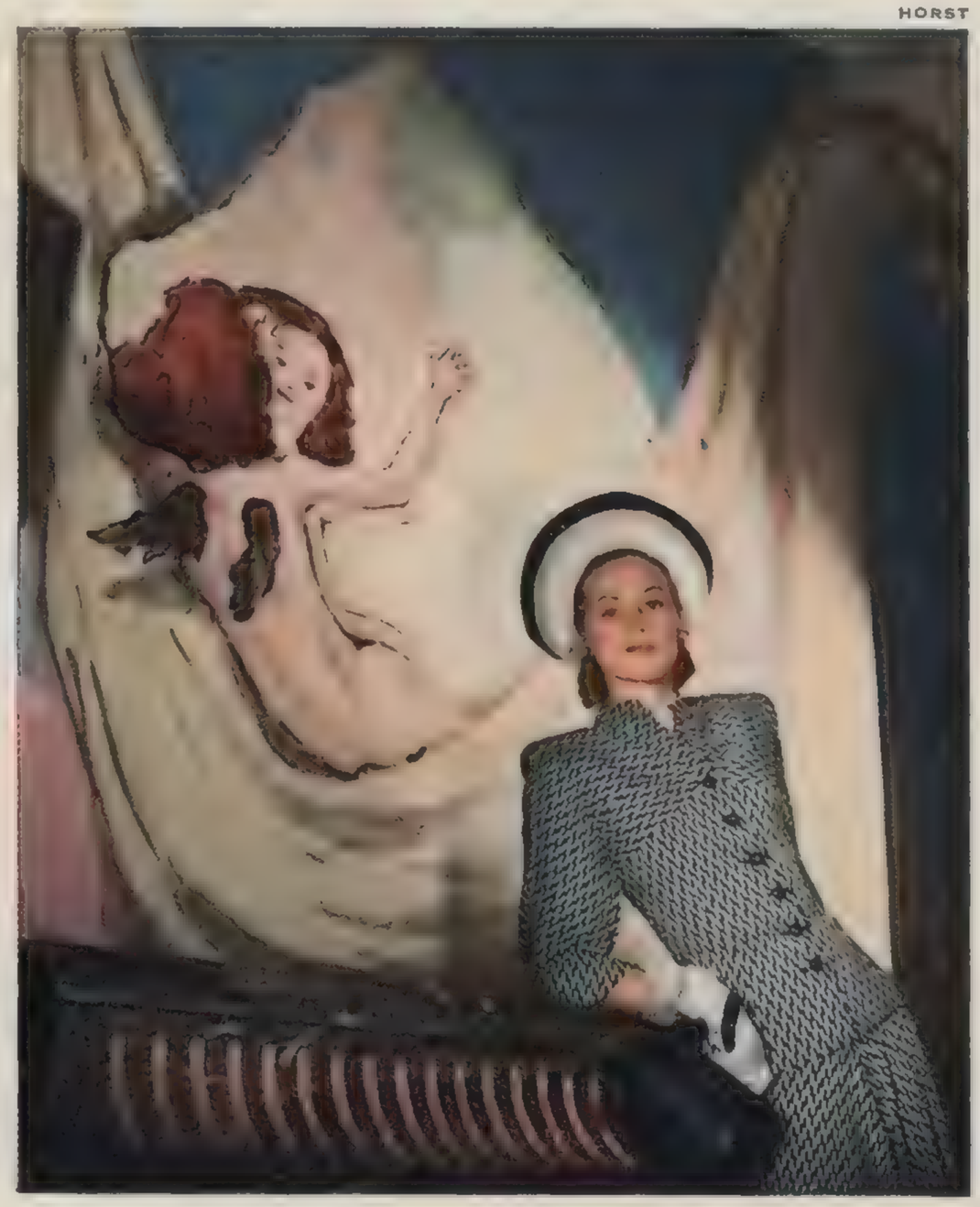
Barbary gold coins could jewel this out-size print; summer long sleeves. Bianchini Fiberset rayon crêpe; $125. Henri Bendel.

Summer colour point: shocking pink, shock of satin bag. Bianchini Fiberset rayon crêpe; by Traina-Norell; $110. Bonwit Teller.

Gauguin colours—Tahitian spirit on a warm night; heavy gold chains on a deep-throated tan. Bianchini Fiberset rayon crêpe dress; $90. Saks Fifth.

HORST

Hooded, high-throated in the sun. N. B. dark green on black and white. Onondaga rayon crêpe by Herbert Sondheim; $50. Bergdorf Goodman.



The return of the print suit—clear-cut in rayon crêpe. Yoke and wide sleeves tailored in one. Rayon crêpe; by Foxbrownie; $95. Altman.

Black velvet makes a shadow of a waist on a Bianchini Fiberset rayon crêpe dress; Jo Copeland's gentle lines. $90; Saks Fifth. Antoine's new lipstick, "Soleil."

RAWLINGS

Prints *sous* cloche

The big black hat you wear with print...this year it's a cloche: balanced, important, sashed and piled with ribbon. *Left:* Dry-brush print suit. Black and white Onondaga rayon crêpe. By Capri. $50. Altman. Milan straw cloche. *Right:* Tweed print suit, by Adele Simpson. $50. Lord & Taylor. Straw braid cloche. Both hats, Hattie Carnegie.

PARIS *Collections*

First since 1940 to be exported—first hint of reviving luxury trades so vital to France. Because life and work are still so difficult, these French collections represent tremendous effort, but they have an effortless grace; they are clothes to make a woman look pretty, feel elegant. These ideas stand out. Cutaway jackets, flared at the back—day and evening. Low neck for day. Big black hats at night, worn with long slit-skirted décolleté dresses. Hobble skirts, long, tight—even hampering. (Paris puts a ? mark. So do we.) Characteristic Paris suits, lovingly detailed, worn with unexpected milliners' hats. These collections are good fashion, elegant fashions, but they are more. They are part of the new life of a friend, an ally.

Big hat, feathered, for evening... the all-black look. Décolleté worn without a suspicion of a jewel. Hat, Legroux—dress, Balmain.

Collection photographs and drawings flown, overnight, from Paris to New York by TWA

HORST

PARIS

The low neck for day...cut immodestly low, filled in with net modesties...bare of jewels. Hobble skirt for evening: shaped like an exclamation point, it is actually a question mark. Will it be worn?

LEFT:
LELONG
DRESS

RIGHT:
BALENCIAGA
DRESS

PARIS

Three of the best evening ideas in Paris— hobble skirt—long; champagne satin cutaway jacket; feathered hat.

COSTUME: LELONG
HAT:
MAUD ET NANO

Three of the best evening ideas in Paris—stripes—bold, definite; close, moulded torso; slit hobble skirt.

NAVY-AND-WHITE CRÊPE DRESS: PIGUET

HORST

PARIS

This is a Paris acceptance —the nipped-waist daytime silhouette. Lelong's flare-back cutaway jacket. Skirt—a blade.

IN AMERICA:
HENRI BENDEL:
I. MAGNIN; FILENE'S.
MAUD ROSER HAT

This is a Paris exception Schiaparelli's straight, shoulder-to-hem line (perhaps prophetic) in her Constellation-travel coat.

HER BAG FOR CONSTELLATION TRAVEL

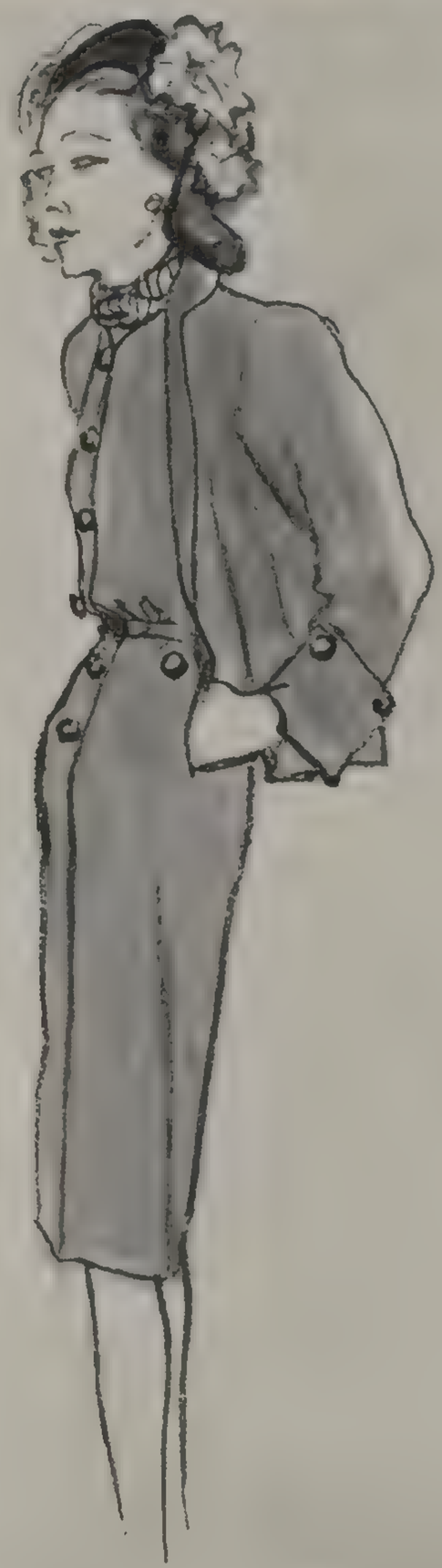
Reboux's neat, veiled-in straw toque.

Typical Balenciaga: hip-swathed jacket, blade skirt.

PARIS

Suit proposals

. . . suit hats



Typical Molyneux: slim dress, boxy, silver buttoned jacket.

Maud et Nano

. . . wide-brimmed,

feathery skimmer.

Typical

Balmain:

striped gilet,

cutaway jacket,

slim skirt.

Typical Piguet:

cutaway jacket

over

striped drapery.

Suzy's . . . great,

sideswept suit hat

HORST

PARIS

Low neckline for day ...

Left: Late-day neckline. Taffeta dress over dotted petticoat. Balmain.

Right: All-day deep neckline. Soft folded back revers. Dotted green silk. Lelong.

IN AMERICA:
AT BERGDORF GOODMAN:
I. MAGNIN
OPPOSITE PAGE:
AT HENRI BENDEL:
I. MAGNIN

Nonsense and Sensibility...

Our minds are full of false notions of "human nature" and "the dangerous complexity of modern life"

BY BERGEN EVANS

FUNDAMENTAL to all vulgar errors in psychology is the assumption that the mind is a separate entity. Psychologists conceive of it as the final product of many functions, including reflexes, emotions, desires, and memories, the whole shaped by environment and circumstances, but to the layman it is a sort of invisible organ that controls and directs the body as a captain controls and directs a ship.

It is further assumed to be a purely human attribute ("Only man can reason") and to be immutable ("You can't change human nature"). Many believe it to be capable of communicating by nonmaterial means with other minds and with supernatural powers. It controls the body for the body's own good and is itself regulated by some metaphysical influence. In other words, the "mind" is the "soul," and much of the confusion in popular psychology is due to an effort to make this equation while denying or ignoring the metaphysical sanctions by which the older concept was sustained.

Animals were denied souls by definition, but it is impossible to deny them reason. Proof of their intelligence is now plentiful and the opinion of scientifically trained men who have worked in the field of animal psychology is unanimous and emphatic. Yerkes says that evidence to show that the great apes reason "is both abundant and convincing." Loeser says that we can not "doubt any longer" that animals have intelligence akin to ours. They can combine the parts of separate past experiences in order to solve an immediate problem, and in what else can reason consist.

This blow to our self-esteem is, however, offset to some degree by the discovery of the same researchers that man is not unique in "vileness" either. It used to be said that reason, being capable of corruption while instinct is not, permitted man "to sink lower than the brutes" in moral matters. But Yerkes asserts that prostitution is quite common among great apes, being indeed, as he phrases it, "a natural development among such highly intelligent animals."

The often-heard assurance that "You can't change human nature" seems to be the "rational" analogue of the old belief in the immortality of the soul. Even so original a thinker as President Hutchins of the University of Chicago is convinced that "Human nature is, always has been, and always will be the same everywhere"—though he does not reveal where he got his knowledge of the remote future.

But time and circumstances have repeatedly effected changes in group values and responses to an extent that can hardly be described as anything but changes in human nature. What could be more fundamental to human nature than love, greed, and pugnacity? Yet whole civilizations have existed without romantic love, without the desire to own more than personal belongings, and without the desire to attack their neighbours. Delight in cruelty is often said to be a part of human nature, yet it is certainly affected by custom. Until about a century ago the torturing of animals for fun was universal in Christendom—though Mohammedans and other heathen frowned upon it. A handbill dated April 27, 1702, promises those who attend Hockley-in-the-Hole, an English pleasure spot, that evening the delightful spectacle of a bull "with Fireworks all over him, and two or three Cats ty'd to his tail, and Dogs after them"; and if the promise failed to fill the house, it may have been because a rival establishment offered the counter-attraction of mumble-sparrow, a diversion that consisted in putting a sparrow with clipped wings in the crown of a hat while contestants, holding their hands behind their backs, attempted to bite its head off.

ONE of the most cherished articles of popular faith is the belief that women are intellectually inferior to men; and here again the "mind" reflects the "soul," for the souls of women were generally believed to be inferior articles. Women were thought to be morally weaker, less discreet, and more easily tempted than men.

In the comparative freedom of the eighteenth century, however, some very vigorous and able females appeared in popular literature. Not as heroines, of course —*they* were still expected to *(Continued on page 210)*

The Chungking Press Hostel

The Press Hostel, major listening post of China, was filled with hard-working eccentrics

BY MARY JEAN KEMPNER

THERE was no telling whom you might meet there, ambassadors, government ministers, generals, secret agents, second lieutenants, tarts. Smug were those few who spoke of "being able to drop in anytime," the others had to wait for an invitation which they never failed to accept. Rumours, plots, gags, facts, all made their trial run here. There was always someone to talk to or drink with at any hour of the twenty-four. The talk was likely to be good, the liquor bad. There was usually a romance, making or breaking. It was no trouble at all to pick an argument, share a gripe, or get a laugh. Whatever it happened to be, chances were it was carried to extremes. Although the place was as self-conscious about its vagaries as a beauty is about her make-up, it never forgot the business at hand. Business, for the past eight years, was a matter of listening; most of the world's news of China came from this major listening post known as Press Hostel, Chungking.

A small, bedraggled Chinese sentry in a mustard-coloured uniform stood guard at the gate of the Press Hostel, which on first glance seemed to be an enchanting compound, languid with charm. Around a garden overfull of banana trees, rambled two-storied, white-washed buildings linked by a ribbon of balconies. Room boys were dressed in white, coolies wore black. Wicker chairs were clustered on the lawn. But beauty was only skin deep. The chairs turned over—majestically, like foundering ships—when sat on. The food made an Army mess seem like the Colony Restaurant by comparison. Ice was non-existent, except in winter when everyone was too cold to care. Those unmentionables which are falsely referred to as facilities were odoriferous. Privacy was merely an illusion; the walls of the cell-like rooms were so thin that neighbours read each other's minds right through the plaster partitions. Mosquito nets coiled like fat grey snakes on the ceiling by day; at night they hung limp and suffocating, protection against rats and insects. The beds collapsed as their occupants tossed through the humid night. The lights were designed to blind a night-reader. The view from the windows looking down on the Chinese servants' quarters was conceived to be forgotten, if possible. But in spite of all this, anyone who spent any appreciable length of time in the Press Hostel speaks of it in terms that combine their horror, with affection and respect, like a convalescent trying to recapture an ether dream.

Although the majority of the inmates were Americans, most nations were represented, a variety of races, including Chinese, Negro, and East Indian. There were male and female correspondents. Young and old. The oldest was Mr. Pratt, a reed-like octogenarian; he had come to the Far East to cover the Sino-Japanese war and had stayed. Now he was a kind of adviser to "The Madam," as the press called the Generalissimo's wife. Mr. Pratt even on the hottest day wore a tie and coat to meals. No one ever interrupted his stories even when they became so convoluted by the exigencies of time and memory that it was hard to determine which war was under discussion.

THERE was an Australian correspondent who had a phobia about banana trees and a woman magazine writer who paced her balcony at night looking like a distraught Lady Macbeth. There was the frustrated pair working for a weekly news magazine which leaned to the right while all their sympathies were toward Yenan and the Communists; week after week, they saw their words twisted to fit editorial policy. There was the cool, dispassionate wire service chief who managed to crowd a wife and child into the miserable Hostel accommodations and retain his calm serenity. There were the old China hands, there were the new China lovers. There were those who made an empty show of working and those who filed three thousand words daily although one never remembered hearing their typewriter. There was an irrepressible radio reporter who inevitably interrupted the most important guests with his peremptory, "Whatever it is you're saying, I'm against it." He would then proceed to settle down to a brilliant rebuttal of whatever it was. Rank offered little protection to the Hostel's guests; a three-star general obeyed when a second lieutenant ordered *(Continued on page 236)*

HAANEL CASSIDY

Read clockwise: Handsewn; jagged stitching. Bars marked off by French knots. Tree stitching, simple P-K edge. One straight bar of P-K stitching.

Gloves:

THE FIRST FROM

France

FRENCH gloves are here, the first shipment in five years—with the memory of the Resistance sewn in every stitch. They were made at the core of the Maquis movement—the Buscarlet factory in Millau, which throughout the Occupation sheltered Maquis activities, hid Maquis food, kept its own workers busy to prevent them from being sent as slave labour to Germany; until, just before the Liberation, the Germans uncovered the factory-Maquis-headquarters, murdered its manager, Alfred Merle. The Buscarlet Paris office was luckier—a link in the desperate chain of escape to England, it was never detected. When the Americans entered Paris, two Allied fliers were hidden above the office in its bookkeeper's apartment.

But now the people of Buscarlet are making Kislav gloves again. All short, because there is still so little leather; all beautifully made of velvety doeskin; all beautifully washable—white, beige, tobacco, brown, rust, wine, black, dark blue. Designs are simple, kindred; variations on a classic theme. Kislav gloves, about $10. At Best; Marshall Field; I. Magnin.

Carnation pinks and reds

Facing page: *Carnations clear the air, they pierce through winter. Carnations reel with colour, sharp as clove. Now the (non-horticulturist) news. A new proposal for your waist—eight fresh carnations, bunched. A new bouquet for lips and fingernails: Revlon's "Bachelor's Carnation." A new dress of their pinks: made of firm Celanese rayon jersey. $35. Bonwit Teller; Neiman-Marcus; I. Magnin. Jewels, Nadja Buckley.*

JOFFÉ

TWO YOUNG GIRLS IN GINGHAM HATS

Vogue Junior Fashions

Cotton hats

YOUNG summer hats should be as gay as gingham, as pretty as piqué...and so these are. Pinafore gingham turns up in impy hats, the gay note that makes dark city clothes "point device." And so does piqué, bright and starchy as a parlour-maid's apron. Here are five hats: all kinds, but all cotton. They plunk down firmly on young heads—and stay there; go equably with long or short hair. Carol Blanchard (young, married, with two art shows to her credit) painted the two opposite as she saw them—demurely worn by the huge-eyed young.

HONEYMAN

Above left: White piqué, snug and deep as a christening cap. Brim tied back with a bow. Wear it with navy-blue. $15. Best. *Centre:* White piqué bonnet: it could go with print or not-print summer best to June Week, or the Vicar's tea. $25. Altman. *Right:* Red, green, black, and gay—the only bright a black cotton dress would need. In Hope Skillman's cotton. $40. Sally Victor. *Opposite page:* Gingham hats and young girls—as easy as that. Bright-headed ingenuity belongs with monochrome precision. The velvet-streamered roller—$13 at Franklin Simon. The cloche of Dan River cotton, $5. John-Frederics, Jr. at Lord & Taylor.

Young Ideas for Prints

Cream for strawberries: a print for summer...young patterns are little, bright, gay, in a Botticelli way. *Above, left:* Cherry harvest on white rayon fagoted at neck and spinnaker-full skirt. $68. Altman. *Right:* Pink seraphim, white clouds, on beige Mallinson crêpe; by Emily Wilkens. $25. Bonwit Teller.

For shops in other cities, see page 240.

Prints for Young Ideas

Pretty prints are summer-salt and sugar...from hot country to hotter city, are cool all-day-timers. *Above, left:* Sweet yellow, dash of black; rayon crêpe. By Larry Aldrich. $40. Bendel's Young-Timers. *Right:* Skeins of roses on black-and-white rayon Shantung. By Young American Deb. $23. Jane Engel.

Revuers revisited

Three young stars, three old friends...

the billion-dollar babies from Brooklyn, the Bronx, and Queens

BY CECELIA AGER

You see on the page opposite, at one and the same time, in one and the same picture, three bona fide Toasts of the Town. The two young women are fully entitled to have champagne drunk from their slippers. The young man is fully entitled to have a magnum split on his head. Each of the three rates at least a rose-garlanded Kaiser, in lieu of the laurel-entwined barouche so difficult to come by on Broadway these days. Each rates his own twenty-second-floor terrace, from which to toss bouquets back and forth with the cheering throngs below.

For the sad-eyed brunette is Betty Comden from Brooklyn. The uncertain acrobat is Adolph Green from the Bronx. And these two are the stars and writers, book and lyrics, of last season's musical comedy enchantment "On the Town," now on the road; as well as the writers, book and lyrics, of this season's hit, "Billion Dollar Baby." Whereas the succulent blonde is Judy Holliday from Queens, leading lady and heroine of "Born Yesterday," New York's newest and most painlessly educational treatise on Washington *mores.*

A couple of years ago, these three were known only to a small and jealous cult which included many of their relatives. But why, you may ask, why are these three *wunderkinder* wrapped up in the same photograph? Why is there such teamwork in their posing? It's a long story. It goes back to 1939.

It begins on a dark and summer-stormy night in Greenwich Village. A sixteen-year-old girl pauses in a Seventh Avenue doorway to seek shelter for her starched white piqué dress. She is homeward bound, by subway, from a visit with friends—from one of a series of visits, which always wind up with everybody present playing Show-Business, since the members of this set have, in common, exuberance, audacity, a wry slant, and passionate and totally inexperienced longings for the stage.

Because New York's rains fall sideways, the doorway is quite inadequate to protect our heroine's dress from the sudden squall. So she, who is in truth Miss Judy Holliday, inches back until something tells her to look around, which is lucky for her, because she's just about to tumble down some basement stairs. Pulling herself together, she walks down them instead, like a Ziegfeld show girl. Why not, she has nothing to lose. She's working as a switchboard operator at Orson Welles' Mercury Theatre, and that without pay. As she approaches the foot of the stairs, she sees she's about to enter a den. She sees people huddled about small tables, strange people with a far-away look in their eyes. They pay no attention to her; they're listening to something.

Miss Holliday listens too. Well, for *(Continued on page 202)*

KARGER-PIX

ADOLPH GREEN; JUDY HOLLIDAY; BETTY COMDEN

"THE REVUERS"—NOW AND THEN

Opposite, you see them now—big, blazing stars. Judy Holliday, of "Born Yesterday." Adolph Green and Betty Comden, co-authors and stars of "On the Town," co-authors of "Billion Dollar Baby."

Above, you see them When (October 15, 1939, Vogue). Then, they were three youngsters with shaky inclinations to shine. They called themselves "The Revuers," satirized the World's Fair, the theatre, speeded from a bar in the Village up to the Rainbow Room. *Then, we called them "young, fresh, fun." That still goes.*

GEORGE PLATT LYNES

RAWLINGS

The news is in the neckline... for day

You could be among the first to wear the scooped-out neckline by day. You could wear it now, under a coat, towards twilight. But by summer, by day, the city will be a pastoral scene with this shepherdess neckline everywhere, showing tanned skin, keeping you cool ...*all* day. Black print: 1-denier rayon crêpe. Pale honey dress: Verney's rayon Shantung.

Ceil Chapman designs. The print dress, $45. Altman; Jordan Marsh; Hudson's. The pale dress, $45. Jay Thorpe; The Blum Store.

Make much of linen

Dinner dress —No. 3094. Gathers in the bodice. Let it double as a sun-back dress.

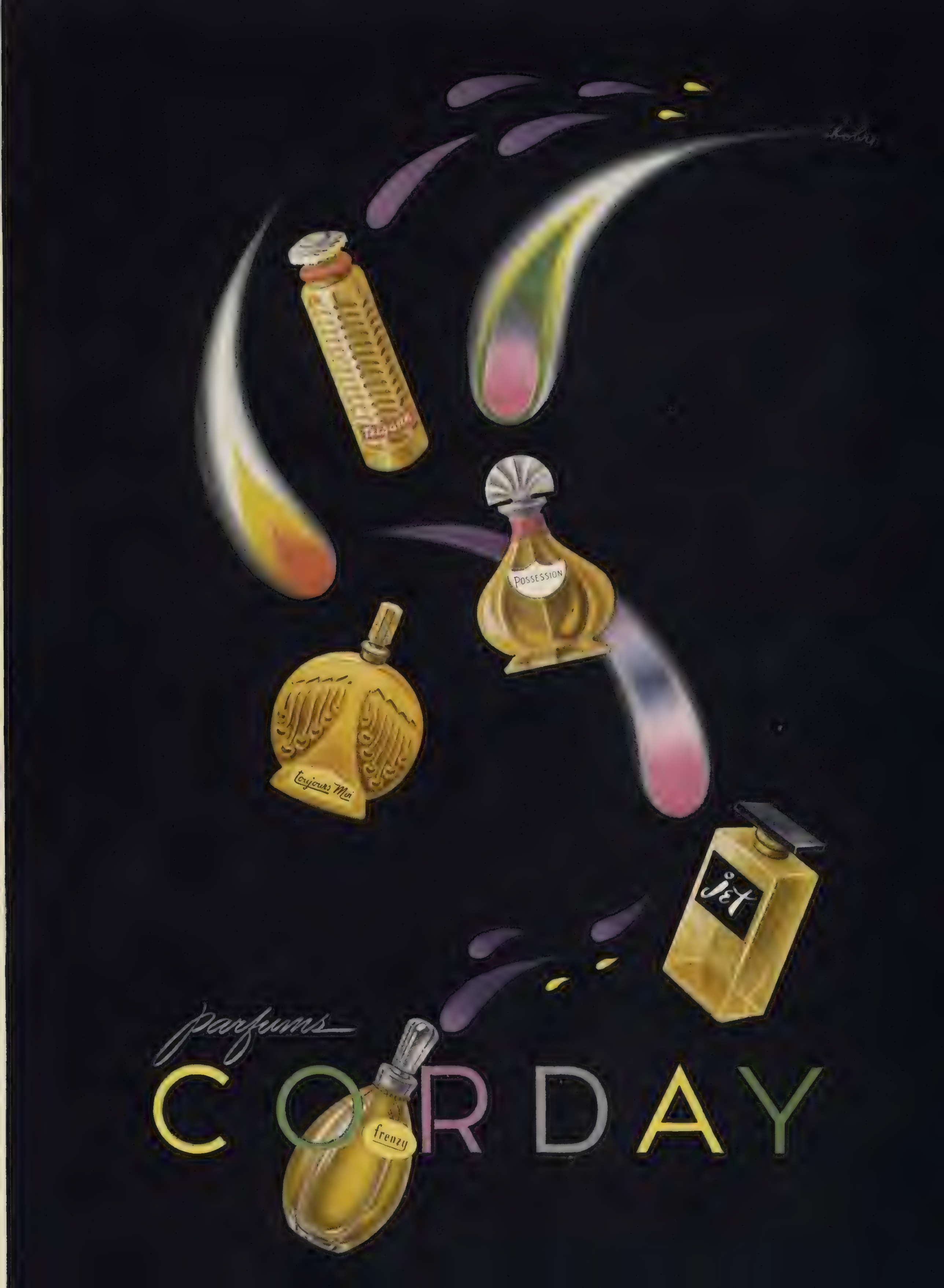
Box-jacket is No. 3057. Make it play partner to the linen costumes on this page.

HONEYMAN

Chemise dress, No. 3071, is "Easy-to-Make." Boldly belted to cut waist fullness.

For needle-wise Juniors -neat-as-a-pin black linen wardrobe. Each design so economical of detail that a week end's thread-and-needle work would produce the finished product. Each little costume part of an interchangeable summer plan—to be carried out in crisp black linen (just back on the scene). All are patterned after slim, young proportions in sizes 9 to 15. For backviews turn to page 234.

Romper is No. 3088. Give it gold buttons. Make its skirt (not shown) for town wear.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NASSAU YACHT CLUB • COLOR PHOTOGRAPH BY FREDERIC MAURA

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Bahamian seas again are free for you to enjoy, and Nassau, with a brilliant peacetime season in full swing, invites you to share the fun—any time throughout the year. Swim in caressing surf, sail over azure waters, fish to your heart's content. Plenty of fun ashore—golf, tennis, riding, cycling; shopping and sight-seeing. Fine hotels, comfortable guest houses.

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HE'S TOP MAN on my totem pole because he doesn't drag me off on a picnic when I'm dressed to go dancing... because he never looks over his shoulder when he's with me... because there's an *air* about him — a trace of heather and fern that's as subtle as the gleam in his eye!

YOU CAN ALWAYS TELL a fellow who's got That Wonderful Seaforth Feeling. It's the reassuring lift that comes from the heather-fresh grooming routine with the seven all-man aids of Seaforth.

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THE GLOW For a glowing skin,
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wash your face with
Milkmaid Cleansing Milk.
It is made with Milk!
Just smooth it on. Now . . .

THE TINGLE . . . quickly, pleasantly
wash off Milkmaid Cleansing Milk
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and clear warm water.
Feel your face tingle. Then . . .

THE TOUCH . . . finish with
Milkmaid Emulsion.
It is made with Milk
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Immediately absorbed,
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THE colour of your complexion can be made by hand.... With a tinted make-up foundation you can duke up a complexion that nature *should* have thought of. But, according to Frances Denney, the *colour* of your complexion is only half of it. Just as important is texture, the *look* of your make-up which can be anything from mat finish to high gloss.

Here's Frances Denney's wardrobe of foundation finishes for any type of skin: "Over-Tone," an opaque cake; "Luminous Cover-Up," a lustrous liquid; "Luminous Film," a cream for gleam; "Under-Tone," a liquid without colour to enhance your own natural resources. The first three come in complexion-colours.... Liquid "Neck Blender" to match for throat and chest. (It won't rub off on clothes.) Bonwit Teller.

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TOOTAL'S "ROBIA" VOILES—A marvelous collection of novelty voiles from England — all with Tebilized* tested crease-resistance. Included are delectable woven checks and dots and sheer pique effects. Exquisite colors. 36 inches wide. Yd., **2.50** to **2.95**

ENGLISH VOILE—Wonderful quality in lovely plain colors. White, pink, light blue, medium blue, light green, shrimp pink and black. Washable. 36 inches wide. Yd., **1.50**

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BAKER

A BOTTLE of perfume leads a double life: the scent stays with you, the bottled essence stays decoratively on your dressing table. Nina Ricci, the maker of "Cœur-Joie" has taken this problem to heart (see photograph), and has brought out a sweet fragrance *and* a bottle that can lead a sweet life of its own.

As if lifted right from a Victorian valentine, this heart-shaped flacon by Lalique has frosty flowers, a heart-shaped, cut-out centre, edges of crystal ruffles. Created, bottled, and boxed in France, "Cœur-Joie" is as French as a Parisian accent, as welcome here as the fresh scent of spring.

This bottle holds three ounces, but there are other smaller sizes.... You'll find this one and the others at Bonwit Teller.

TABU
Her perfume, for a reason . . .
the "forbidden" perfume by Dana
Jewels Van Cleef and Arpels © 1946 Dana Perfumes, Inc.

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America's finest shops

Smooth-as-satin, jewel-faceted plastic squares that never soil. Even the pure white wipes clean with the swipe of a damp cloth. Typically Park Lane, these plastic masterpieces are capturing the country. With or without handle as shown. In black, shell, lipstick, white and combinations. About $8.50. For store nearest you, write to

PARK LANE PLASTIC CO, 14 East 33rd Street, New York 16

REVUERS REVISITED

(Continued from page 189)

heaven's sake! Poetry! Somebody's reading poetry. Miss Holliday sits down at a table to wait for her dress to dry. When she dares to raise her eyes, she sees a man sitting across the table from her. He introduces himself. He is Max Gordon, the proprietor of the establishment. Heavens, Miss Holliday thinks, if Mr. Gordon and his guests will listen to poetry, why wouldn't they watch the antics of my friends...?

Hmmm, Mr. Gordon says, he sees no harm in trying it once.

Miss Holliday is up the stairs. It's stopped raining. She darts back to the party she'd left, and finds her friend Adolph Green. He finds his friend Betty Comden. Together, they find their friends Alvin Hammer and John Frank. Quick. They must rehearse; they've got a job. They've got a one-night stand. And they're going to be paid. Five dollars.

Uptown Express

Then they were working every night, and then they had a name, "The Revuers." They wrote their own material, made their own sets. Presently there were tablecloths in Mr. Gordon's cellar, the *Village Vanguard*. Presently there was a telephone, a bar, business, columnists. The Revuers, with Mr. Gordon's blessing, moved uptown—so far uptown that once they worked at the Rainbow Room, twice they played at the Radio City Music Hall.

For five years they stuck together. Usually their salary, for all five, hovered around $250 a week. When the pickings were lean, they worked in a fashionable penthouse cabaret for $110, their hours 10 p.m. to 4 a.m. They got their pictures in the papers, Vogue gave them a page, and *Life* went to their party, but they never put by any money because, as the night club entrepreneurs used to point out before they hired them:

"You're different. There's no other act like you. You've got a smart little revue—maybe too smart. I understand it. I will go so far as to say I like it. But will my customers understand it? I'm taking an awful chance." The Revuers nodded their heads. "This is only a stop-gap," they said to each other. They said it over and over again, for five years.

Made in Hollywood

It took the movies to break up, and, in a sense, to make, the Revuers. Minus John Frank, they went to Hollywood to appear in Twentieth Century's "Greenwich Village." They searched, and found themselves on the cutting-room floor. Judy Holliday got a part in "Winged Victory"; Alvin Hammer, in "Walk in the Sun." Betty Comden and *(Continued on page 209)*

Heavenly Glow

New Make-Up Color by Helena Rubinstein

Helena Rubinstein's new color of a thousand promises — right for every woman, yet so perfect for each, it seems as though the color had been created for her alone.

Heavenly Glow Lipstick — Clear, bright, romantic red. Such lips as yours will be caressed by the smooth, silken-finish texture of your Helena Rubinstein Lipstick in this inspired primary red. 1.50, 1.00

Heavenly Glow Cream Rouge, 1.00
Compact Rouge, 1.00
Nail Lacquer, .60

Heavenly Glow Cream Tint Foundation — All-over petal smooth glamorous finish. In the most flattering, glowing shade we've ever seen. 1.50

Heavenly Glow Face Powder — Stardust for your complexion! This ethereal new radiant color in Helena Rubinstein's gossamer-fine Face Powder. Don't miss it! 1.50, 1.00

Heavenly Blue Eye Shadow and Waterproof Mascara. Each 1.00

Plus Federal Tax

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Heavenly Glow Make-Up Box contains:
1.50 Heaven-Sent Face Powder;
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Complimentary semi-size Nail Lacquer
All for 2.50

Helena Rubinstein

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Conversation pieces these, making every gesture significant. White gloves—right gloves in Shalimar's own fabrics—and, of course, you can always have them in Spring's newest shades. At fine stores everywhere.

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or that pulse-stirring fragrance, Intoxication
It goes to your heart!
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Philip Mangone's military tricolor suit . . . golden-blonde haircolor by Roux. For you, a color triumph!

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(CONCENTRATE)
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For Beauty in the American Tradition

A MAKE-UP as breathtaking as your first kiss. Youthful, yet not naive . . . demure with a worldly touch. . . . Lover's Knot is a perfect make-up for the spring pastel costume colors.

The face powder has a rich depth of color without looking dark . . . a creamy-rose tone with a touch of mauve for translucence. Lipstick and rouge lean to the rosy-red with a tinge of blue to give radiance.

And, paradoxically, Lover's Knot seems to go with almost every complexion type . . . and remains staunchly true to them all!

Lover's Knot Face Powder . . $1.00
Lover's Knot Lipstick $1.00
Lover's Knot Rouge 85c
Lover's Knot Nail Polish 25c
(all prices plus tax)

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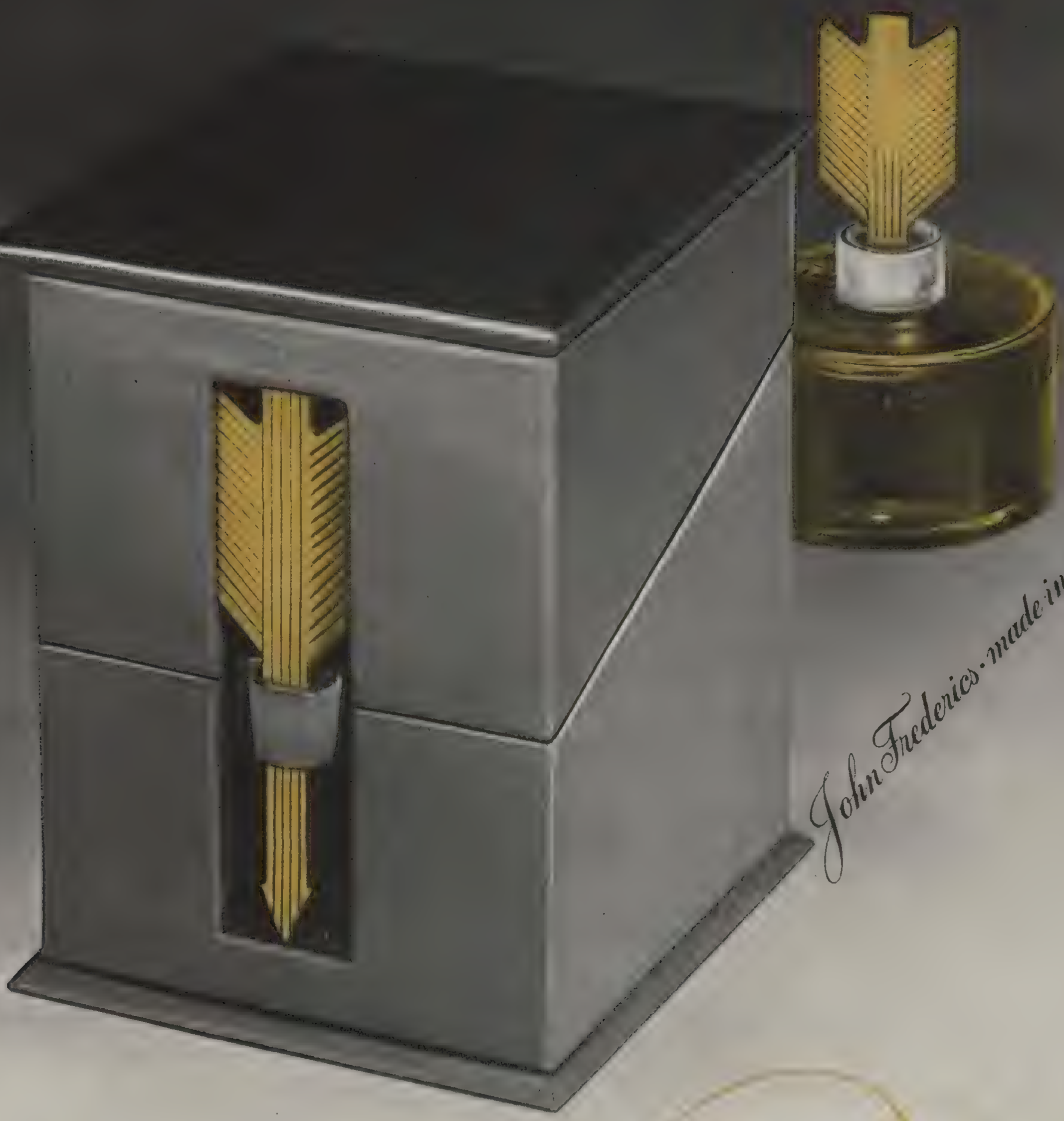


Golden Arrow Perfume

REVUERS REVISITED

(Continued from page 202)

Adolph Green slunk back to New York. It was bleak; all they had were their memories and their friends.

But it just so happened that their best friend was Leonard Bernstein. And Leonard Bernstein and Jerome Robbins had done the ballet "Fancy Free," and it was a great success. Producers Paul Feigay and Oliver Smith thought it might make a musical, but who could write it? Bernstein said, "Look here, I've got two pretty smart writing friends named Betty Comden and Adolph Green." They did it, and they called it "On the Town."

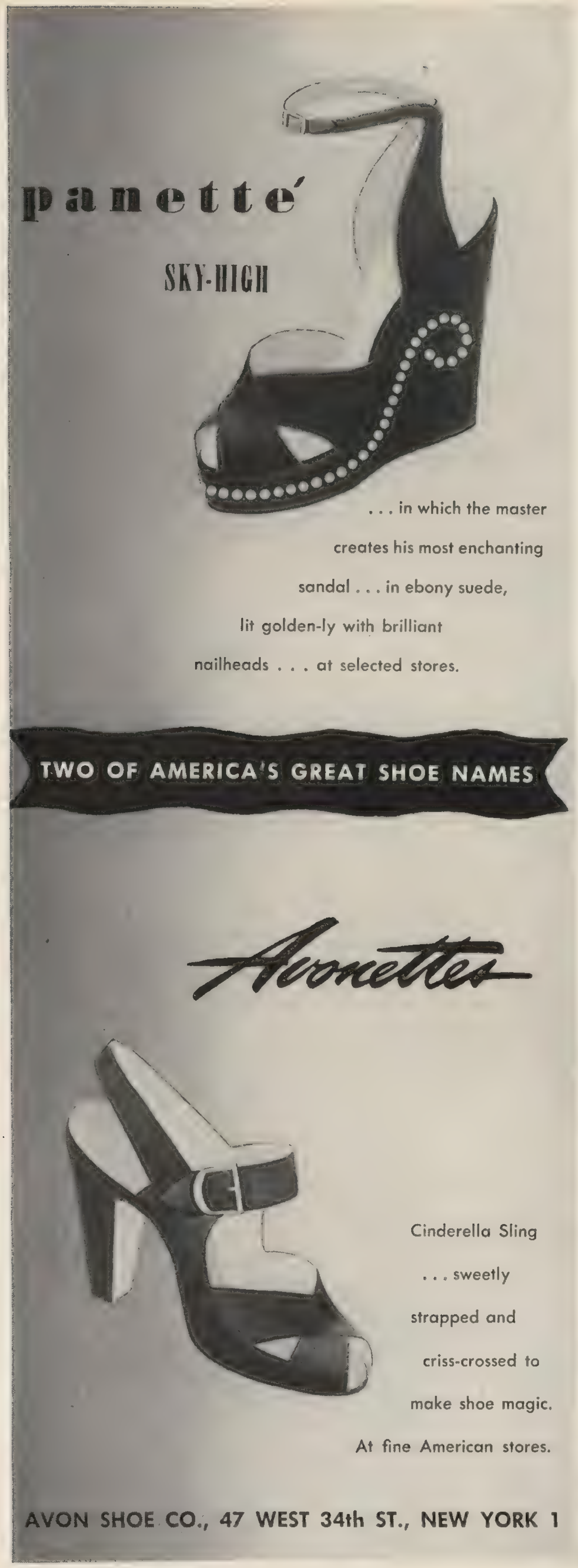
Judy Holliday came back from Hollywood, and she didn't care about anything. But Adolph Green made her see Herman Shumlin, who was casting "Kiss Them for Me" last year. She got the part, but the play didn't run long.

Then, this year, illness compelled Jean Arthur to leave the cast of "Born Yesterday" during its Philadelphia try-out, and someone remembered what Judy Holliday had done with her rôle in "Kiss Them for Me." Producer Max Gordon—the other Max Gordon, not the *Village Vanguard* one—sent for her, and said "Mmmm." He sent her to Garson Kanin, playwright-director of "Born Yesterday." She learned her part in three days, and so arresting is her performance that—well, you know all about it. You've seen it, or seen the reviews.

Small changes

That's how the Misses Comden and Holliday and Mr. Green happen to be acknowledged Toasts of the Town. Miss Comden lives with her husband Steven Kyle in the same old apartment in the West Sixties. Miss Holliday lives with her mother in the same old apartment in the West Seventies. But Miss Comden and Miss Holliday both have beautiful new rippling dark mink coats. Mr. Green managed to latch on to a one-room flat on Central Park South, and he went into Steinway's and walked up to a concert grand piano and said, "I'll take that."

Miss Comden and Mr. Green are pondering their next show and worrying as hard as if it were The Revuers' next little revue. A few weeks ago, Miss Holliday wrote a song called "No Time," and Woody Herman has recorded it. After "Born Yesterday's" triumphant opening night, Miss Holliday thought she'd like to go to the *Stork Club*, but they wouldn't let her in. When they realized who she was, and lowered the rope, she wouldn't *go* in.



NONSENSE AND SENSIBILITY...

be frail and helpless—but as robust minor characters. But a century later, when reaction had established the ideal of "womanliness," these vital trulls and hoydens had been exorcised, and more tractable creatures—such as Ben Bolt's "Sweet Alice," who "wept with delight when you gave her a smile and trembled with fear at your frown"—had been set up in their places.

Evening *à deux*

Tennyson, who was not made laureate of Victorian England for nothing, has a scene, in the 97th section of *In Memoriam*, in which he depicts what he no doubt conceived to be a typical evening at home of the ideal couple. The husband is a tremendous intellectual, "rapt in matters dark and deep," treading "the labyrinth of the mind," and reading "the secret of the star," while the little woman, unable to comprehend phrenology or astrology or whatever it is he is absorbed in, finds "her bliss" in contemplating "a withered violet" which he had given her years before.

For him she plays, to him she sings
Of early faith and plighted vows;
She knows but matters of the house,
And he, he knows a thousand things.

Her faith is fixt and cannot move,
She darkly feels him great and wise,
She dwells on him with faithful eyes,
"I cannot understand; I love."

Her duty was, plainly, to admire, inspire, and retire.

Ruskin, more radical, granted women to be men's equals, but insisted that their spheres were different: man's sphere was "self-development" and woman's "self-renunciation." He championed the education of women because he felt that women must be "enabled to understand the work of men." Cooking and needlework were indispensable, of course, but he firmly maintained that a girl should also be taught at least enough of languages and science to permit her "to sympathize in her husband's pleasures and in those of his best friends."

Ruskin obviously got around a little more than Tennyson and realized that a withered violet introduced too persistently into the conversation might have a blighting influence, but he shared Tennyson's fundamental assumption that the woman's rôle was a supplementary one.

That tiny brain...

Such Olympian assurance of woman's innate inferiority is no longer tenable, but the pleasure that it afforded at least half of mankind was too great to be relinquished without a struggle, and the retreating male has fallen back on "science" as his present line of defence. Women, we are now told, have smaller brains than men. They "can't stand the strain of life" so well as *(Continued on page 212)*

Woman *of many faces . . .*

A woman's prerogative . . . to change her mind . : . and to change *her FACE.* FRANCES DENNEY makes this possible with her Make-Up Foundations. Either Cover-Up or Transparent, Mat finish or Luminous. Some give you that dewy, lush look of youth, others a look of smart sophistication. You can achieve the dramatic coloring you desire, or you can bring out the beauty of your own skin tone. No matter how you decide to face it, you find the skill of FRANCES DENNEY in these Make-Up Foundations.

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Neck Blender. Now for the first time, make-up for the neck that does not rub off on clothes. Blends beautifully on the neck, arms and shoulders and decollete fashions. Four shades. $1.50

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VOLUPTÉ, INC., 347 Fifth Avenue, New York 16, N.Y.

NONSENSE AND SENSIBILITY...

(Continued from page 210)

men. They become hysterical and are easily "rattled," especially by mechanical devices, for which they have little "aptitude." They are particularly inept at driving automobiles.

Certain compensations are allowed them, of course: they have "intuition" and they are "purer," but neither compensation amounts to much, because intuition is definitely conceived of as a lower power than the reason which it stands in stead of, and their purity, by a twist of masculine logic, is one of the chief justifications for denying them freedom of action, or for "protecting" them, as it is more generally described.

Women, be it said first, being anatomically smaller than men, do have smaller brains than men. Relative to their size, however, they have slightly larger brains. But since the size of the brain, absolute or relative, has never been correlated with intelligence, such measurements prove nothing either way. Their lack of mechanical aptitude is undeniable, but the success of hundreds of thousands of women in factories in wartime has shown that it is not innate. Given the opportunity to learn, they seem to do as well as men on all tasks but those requiring great physical strength.

The stable sex

And rather than "going to pieces" under strain, they seem to bear up much better than men. At close, exacting, and monotonous work, the sort that "drives you nuts," they have shown much greater stability. The world over, wherever statistics have been compiled, more than three times as many men as women commit suicide. Stomach ulcers and stuttering—both now thought to be to some extent reflections of a bad nervous condition—are four to five times as common among men as among women. During the heavy bombing of London in 1940 many more men than women suffered from shock. A third more men than women die of diseases of the nervous system. There are more men than women in our insane asylums, and they go there earlier.

women drivers

In matters of courtesy, such as sharing the road, not parking double, and signalling turns, American women may be worse drivers than American men—if that is possible; but so far as skill in driving may be judged by fatalities ensuing, they seem to be about twice as good as men. Surveys made in Pennsylvania, Connecticut, and the District of Columbia found that men were responsible for two fatal accidents, per driver, for every one that women were responsible for.

That women are "purer" than men, that "in the thoughts and desires of that sex" *(Continued on page 214)*

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NONSENSE AND SENSIBILITY...

(Continued from page 212)

(to use the stately diction of a recent report of a special Commission appointed by the Archbishop of Canterbury) "the natural is more easily made subordinate to the supernatural, the carnal to the spiritual than is the case with men," is widely held. But it is hard to see how it could be demonstrated. The commission unfortunately failed to describe the experiments which brought them to their conclusion, so that for others it remains a matter of conjecture.

Two facts, however, justify a certain amount of skepticism. One is that it is a fairly recent belief, the weight of opinion through the ages being that women were more "impure" than men. (In the majority of our states prostitution is still legally defined as the act of a female.) And the other is that it is a suspiciously convenient belief for those who wish to justify a double standard, whether in morality or economics.

Too pretty to preach

Thus the Commissioners just quoted, being clergymen and so faced with economic competition if women were to be admitted to the ministry, opposed their admission *on the grounds of their greater purity.* "The ministrations of a male priesthood," they argued, "do not normally arouse that side of female human nature which should be quiescent during the times of the adoration of almighty God." Whereas, they regretted to say, "it would be impossible for the male members of the average Anglican congregation to be present at a service at which a woman ministered without becoming unduly conscious of her sex." Of course Quakers have had female ministers for centuries and their meetings are not particularly distinguished for libidinousness, but this may only mean that Quakers are less virile than Anglicans.

Especially dear to amateur psychologists of pulpit and microphone is the belief that "the complexity of modern life" is endangering our sanity.

To modern prophets of doom the internal-combustion engine often seems to mark the limits of our tolerance. Before that, they appear to think, all was well. "To civilize is to eliminate," states a scientific writer in a recent work; and he proceeds to illustrate by saying that if one of our ancestors, travelling by oxcart, relaxed for a moment, no harm was done, but that a similar relaxation by an airplane pilot would probably be calamitous.

The bad old days

The weak spot in most of these warnings, however, is their fictionalizing of the past. One is tempted to suspect, for instance, that the writer just quoted has never ridden in a buckboard behind a skittish two-year-old. Or, for that mat- *(Continued on page 216)*

Pond's *Make-up Pat*

"Water-Colors"
Pond's new Make-up Pat washes gorgeously smooth, natural color over your face.

"Camouflages"
Make-up Pat hides little blemishes, freckles. Gives your skin a young, "poreless" finish.

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No more shiny nose! Make-up Pat gives a velvety, just-made-up look that lasts and *lasts!*

"The one make-up that really suits me"—

GERALDINE SPRECKELS, prominent society heiress, says: "Pond's Make-up Pat doesn't look masky . . . doesn't feel masky!"

POND'S MAKE-UP PAT protects your skin, acts as a buffer against wind and weather. Wear it every day! 39¢, plus tax.

Pond's new double-formula discovery means *softer make-up for blondes . . . . richer make-up for brunettes*

Pond's Make-up Pat has *foolproof shades!* The blonde shades never look chalky—the brunette shades never look sallow. Because Make-up Pat has a *double formula:*

A featherweight formula makes blonde shades go on sheer . . . delicate . . . never "pasty."

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NONSENSE AND SENSIBILITY...

(Continued from page 214)

ter, in an oxcart. Not all oxen are patient; many are swift and violent, full of brooding resentment and murderous thoughts such as never entered an airplane's mind. Horseflies, to which airplanes are notoriously indifferent, can move an ox or a horse to unexpected and disastrous violence. Men are killed by automobiles and airplanes, it is true, but per mile ridden it is likely that more have been killed by horses. As recently as 1921–23 the mortality among horse drivers in England and Wales was more than sixty per cent. higher than the mortality among motor-vehicle drivers.

And even if our ancestor in his putative oxcart did have a comparatively relaxed time of it, *his* ancestor, swinging from branch to branch, lived a life fuller of split-second decisions, millimeter coordinations, and imminent destruction than an aviator could dream of. Except for trapeze artists (who form a negligible fraction of the population), we are in a state of torpor compared with our simian forebears. Yet they survived, or we wouldn't be here to wring our hands.

Read any sun-dials lately?

The fallacy of gadget-gloom is that it assumes that a complex device is complicated to manipulate; whereas the reverse is nearer the truth. An alarm clock, for all its cogs and wheels, is easier to read than a sun dial. A harness is a simple device compared with an electric starter, but hitching a horse is more difficult than stepping on a starter. A gyrocompass is easier to operate than a tiller.

One element in the complexity-of-modern-life theory is self-flattery. We love to think that we bear upon our shoulders a load that would have ruptured Atlas. "It is doubtful," says a modern writer, "if any Roman emperor needed the executive ability required to run General Electric" a statement which, however flattering to our executives, is in actuality more doubtful than the doubt it poses. Of course, a Roman emperor couldn't operate a Comptometer or even a typewriter, but most modern executives can't either. He probably could operate an abacus, though, and it is doubtful if many executives of General Electric could do that. All that any executive can do is to make decisions and accept the responsibility for them, and the Praetorian Guard was somewhat stricter than the average Board of Directors when it came to the Annual Report. Very few Roman emperors retired on a pension after making a serious mistake.

To ascribe the increase in mental and nervous disorders to our inability to cope with mechanical contraptions is to evade a serious problem in a dangerous way. Neuroses, which do seem to be increasing among us, result from frustra- *(Continued on page 218)*

SLEEK-AS-A-SEAL...

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for you. The star-bright miracle material by B. F. Goodrich that's 100% waterproof and no peel, no crack, no stiffening —no matter what the weather. Brilliantly designed by Harris to catch every gleam of Nubian-Black, Nile-Green or Pixy-Red. $8.95, at better stores.

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Wear-Right
FOREMOST IN GLOVES

NONSENSE AND SENSIBILITY...

(Continued from page 216)

tions rather than from complications, so that it is the emotional rather than the mechanical situation that calls for correction.

Switching the signals

Animals have been driven mad in laboratories, but not by being made to take unusual risks or by being compelled to operate complicated mechanisms. Their neuroses have been induced by training them to respond to certain signals and then switching the signals on them, so that when they did what they had been taught was "right" they were punished instead of being rewarded.

Mice and men are alike in this respect, and modern society sometimes looks as if it were deliberately designed by some fiendish experimenter in order to drive us insane. We are brought up to expect rewards for certain kinds of behaviour and then thrown into a world in which none of the signals works. We are taught as children to be kind, self-sacrificing, and helpful, never to be greedy or aggressive. Then we must live in a ruthlessly competitive economy. We are taught to be honest, in preparation for a world in which honesty is often penalized and dishonesty, in a thousand forms, is often rewarded. Our ambition is stimulated and we are assured of success if we will only "apply ourselves," when actually, by the very nature of things, nine out of ten must be disappointed, and chance carries as much weight as merit.

The result is mass frustration and despair. Only the stoical and the cynical can preserve a measure of stability; yet stoicism is the wisdom of madness and cynicism the madness of wisdom. So none escapes.

[EDITOR'S NOTE: *This is part of a chapter from* The Natural History of Nonsense, *by Bergen Evans, which will be published by Alfred A. Knopf this summer. In this book, Dr. Evans vapourizes many of our myths and mistakes about ourselves and our world. All his statements are thoroughly documented by footnotes; we have omitted them here only to spare our readers the pain of tripping over too many authorities.*

Dr. Evans was born in Ohio forty-two years ago, won a Rhodes scholarship and an impressive string of degrees, and is now a Professor of English at Northwestern University in Chicago.]

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PLUM, FIG, AND FIG-DATE PUDDING, BRANDIED HARD SAUCE

PARIS COLLECTIONS

(Report on page 168)

The news of the elegance of the new Paris collections may startle some of us, coming as it does in the midst of reports of the great hardships of peace in France. The truth is that the brilliance of this spring's French fashion represents a triumph over great odds; a tremendous effort on the part of the French couture to regain their old standing in world markets. And, with a comparatively small consumption of raw materials, fashion can bring a greater return than any other commodity...bring revenues that are vital to France if she is to rebuild herself, to feed and clothe her people who now live in conditions that would be unconceivable to most Americans.

The three post-liberation collections have been in the spirit of *Paris quand même.* Rich in idea, inventiveness, yet more important as a courageous gesture than for any other reason. This year, Paris fashion will be exported to North and South America, to the other markets for French taste and excellence that war has left intact.

The aura of 1910

Paris has made a great change. Has restored the narrow silhouette... and with it the wonderful, retrospective elegance of the great days before the First World War. The single most rememberable look it has produced is that of the tapered, hobbled skirt, the grand, unjewelled décolleté; of plumed headdresses and great Merry Widow hats, preferably all black. Meant more for autumn, winter in America than for the light and easy life of summertime. Meant, too, for a life in which transportation is not a constant, pressing problem.

The really bold *bareness* of this look always takes a modest, covering jacket or wrap. Demands that a woman stand well, behave like a beauty...something many of us have forgotten during the necessarily casual years of war. This is not, however, the only evening silhouette. There is a young look that has been developed in these collections ...short, bouffant, spirited evening clothes, as colourful as Ballet Russe costumes. There are also, of course, the usual quota of beautiful, full-skirted, décolleté dresses. You will see these in Vogue's April 15 issue.

Paris outline by day

By day, the silhouette that stands out as most significant is the suit with a flyaway, cutaway jacket, a slim blade of skirt. Here again is the 1910 feeling; most in harmony with it are the small, orderly sailor hats that are reminiscent of the same period. But equally chic with suits like this are the broad-brimmed, feather-laden skimmers; side-swept, soaring hats, or the neat, small, *(Continued on page 222)*

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PARIS COLLECTIONS

(Continued from page 220)

veiled-in toques that have always been as much a Paris symbol as the Tour Eiffel. (See these on pages 176-177.)

New in the daytime are the deeply décolleté dresses, cut too low, then filled in with guimpes or net "modesties." Though rather daring, these necklines have a softness, a femininity that makes them extraordinarily becoming... not harsh or brazen; and they are shown in everything from cocktail costumes to little slips of print...see the simple "milkmaid" dress on page 179.

The prophetic exceptions

The collections, as always, are full of contradictions, extremes, trial balloons. The Paris couture is a world of individualists. The common denominator, if any, is the predominance of the narrowest silhouette that is physically possible, with a waistline pulled in to its absolute minimum. To this, Schiaparelli dissents: she makes coats that are unwaisted tubes, like Chinese sheaths (see page 173). Dresses cut simply parallel, like the old chemisiers, then pulled in with a belt. The present slender silhouette has reached its ultimate; Schiaparelli's proposal may be prophetic...time alone will tell.

Minor dissensions are represented by Molyneux, who continues to make the simplest of simple clothes... perfectionist's clothes; continues with his old love, the loose, easy, square jacket over a slim skirt. Lelong...and this is more of a dressmaking trick than a silhouette change...drops the line of the waist a few inches in back, and the hem in back to a corresponding degree. He feels that this gives a longer, slimmer proportion. Mad Carpentier, on the contrary, pulls the waistline up to a point just below the bust; as, also, does Grès, who before the war was known as Alix. Grès also shows the only truly short skirts in Paris...just about knee length. Some of her suits have close, fitted jackets, brief, cartridge-pleated skirts. Both Lelong and Balenciaga have made their skirts definitely longer...following the same pull of gravity that is evident in New York.

More and more it becomes obvious that New York and Paris are neighbours...only a few hours away by air travel; a few minutes by press wire and radio photo. We can not help but influence each other, enrich each other by a healthy exchange of ideas.

[EDITOR'S NOTE: *The collections ended on the eighth of March, and Vogue can show these fashions in the April 1 issue because the photographs and drawings were flown from Paris to New York by TWA Constellation plane in something under 24 hours.*]

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MADE-TO-ORDER COLLECTIONS

(Continued from page 146)

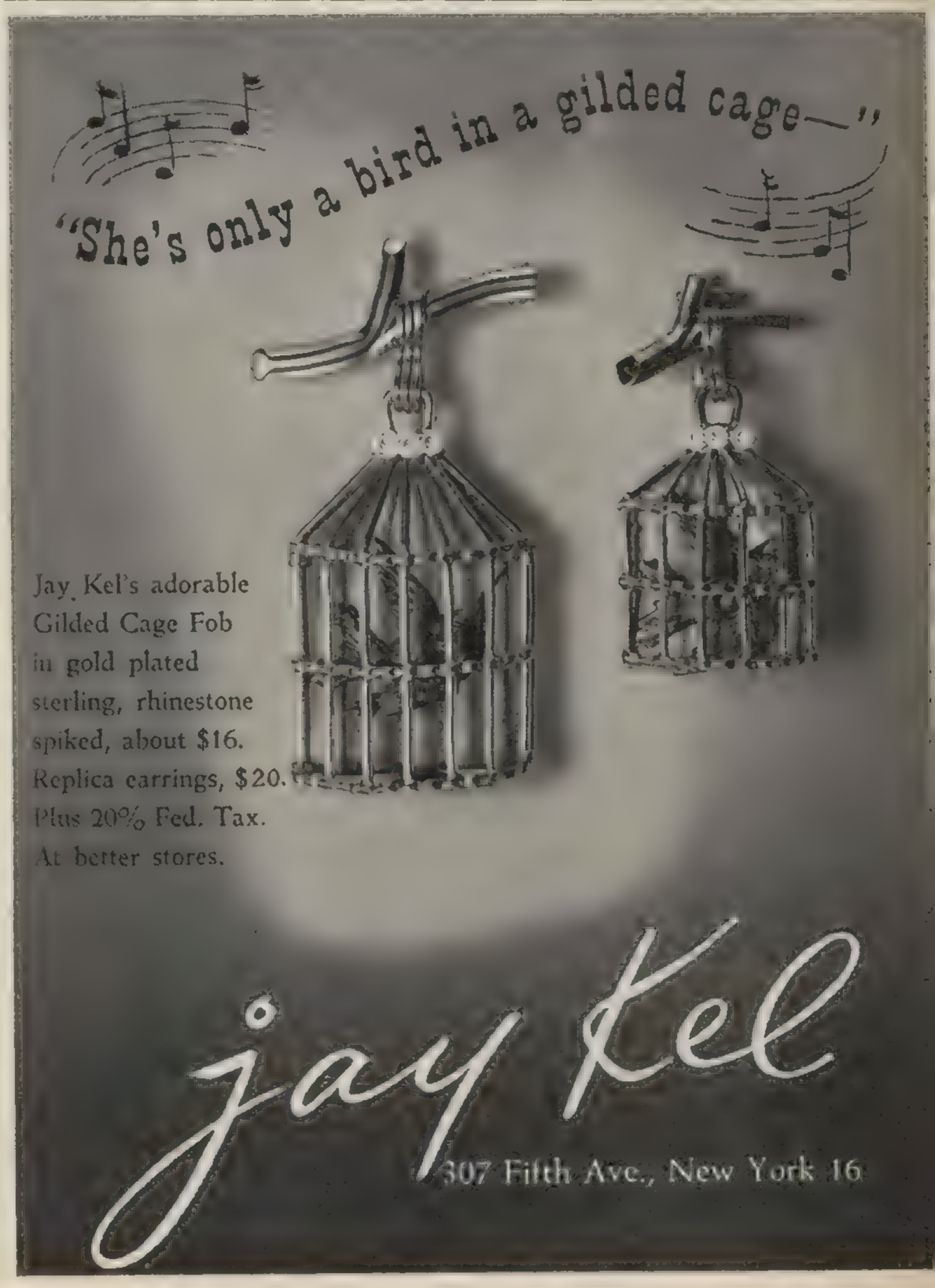
Black and white. The collections are laced with these two strengths. Hattie Carnegie pits all-black accessories against a white linen suit. Sophie of Saks Fifth Avenue shows a black and white dinner suit, long, slick, as defined as its geometrical print. At Henri Bendel, white piqué that might once have been thought of as "lingerie touch" becomes bold, stop-white against a little black wool dress. Adrian gives careful black suits a fling—white lace, white eyelet spills. At Bergdorf Goodman, a black, calf-length dinner dress has a flared apron of white eyelet.

White jacket, black skirt (blacker and whiter for their bold isolation) appear simultaneously in several collections. At Hattie Carnegie, where a fitted white linen jacket is shown with a narrowly-flared black skirt. At Bergdorf Goodman, where a white Norfolk jacket, belted all around, is given a sure little skirt of thin black wool.

Dipping skirt, all hours. The news is in the uneven hemline, dipping back, front, side. The news is in the hours that it's worn—all hours, day and night. For instance, Bergdorf Goodman shows a demi-long dinner dress, the hem of which is pulled up in back and looped over with a cascade of their own material. In this same collection, a printed crêpe day dress has a sloping hemline that dips a full five inches deeper in back than in front. Hattie Carnegie shows a black lace mid-calf dinner dress with *tutu* skirt, the hem of which...dips. And for day, Howard Greer of Hollywood designs a still-grey dress of light wool (you see it on page 146); here, hip-hoops build out its princesse lines, the bias skirt is manipulated to swing toward the back where the fullness enfolds itself and the hemline...dips.

Back-dipping jackets. The same gentle pull of gravity at work on hems affects jacket-life. At Jay Thorpe, a bright navy-blue suit designed by Czettel has a peplum that dips in back (the hemline of the skirt follows the line of the jacket). Henri Bendel shows a dark wool suit with semi-pleats that dip below the hipline in back. And at Bergdorf Goodman: a back-dipping coat over a black afternoon dress with printed skirt.

Pleated skirt, box jacket. Here is what once was the Molyneux idea... now the fluted skirt becomes a natural part of the growing interest in intricate and various skirts. At Bergdorf Goodman, a navy-blue and white striped wool suit with box jacket over long torso dress. Inverted box pleats circle the skirt from hipline to hemline. On page 150 you see a short dinner dress from this same distinguished collection, see the zigzag of pleated skirt. For Elizabeth Arden's Fashion Floor, Castillo, a designer new to America, achieves this same box-with-pleat look with a hip- *(Continued on page 226)*



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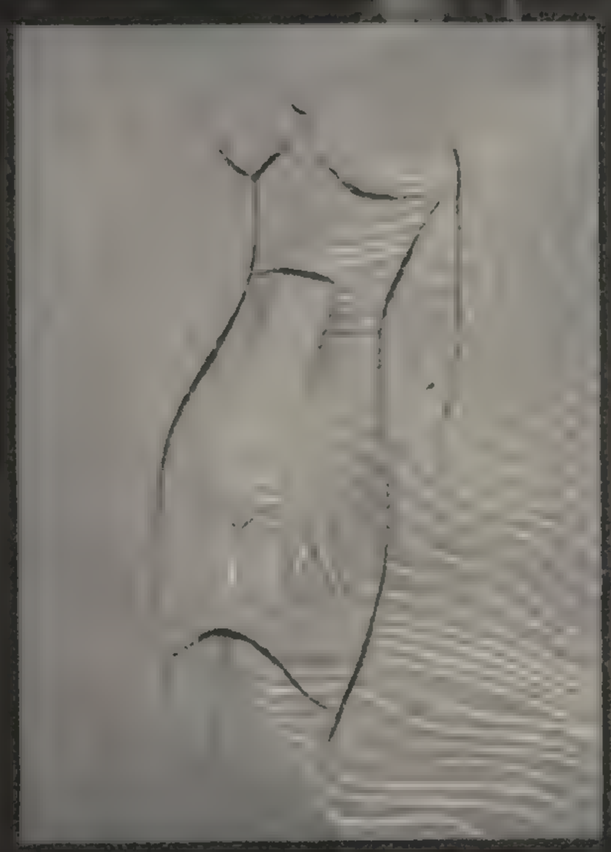

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MADE-TO-ORDER COLLECTIONS

(Continued from page 224)

length overblouse of chartreuse linen over a black, accordion-pleated skirt.

Paper white touches. Throughout the collections, embroidered organdie, eyelet piqué, cotton, and lace appear. They do not simper, are not the old here-comes-spring addition. Whenever lingerie touches are used, white is the magnet toward which the rest of the costume moves. Notably, the organdie ruff shown on the cover; this is from Bergdorf Goodman. At Henri Bendel, ruffled row upon row starched piqué becomes cuffs for dark suits and dresses. Hattie Carnegie floats loose-hanging jackets of white eyeleted organdie, piqué, cotton, on dark silk dinner dresses. Adrian has tucked lace cuffs up the sleeves of black and navy-blue suits. And Fira Benenson of Bonwit Teller has given a serene black suit the merest necklace of white lace.

Linen day and night. Grainy crash linen becomes a valid suiting material; handkerchief linens are handled like silk. Hattie Carnegie, particularly, has worked with these this season. She shows a black linen day dress with bands of heavy black silk embroidery. A white linen country-dinner-dress with embroidered net insets. A long dinner dress of black linen with a suit jacket jewelled with brilliants. And her day suits....you see one on page 144, new long torso, slivered waistline, hugged-up revers, return-to-normal shoulder. There's some linen at Elizabeth Arden's...for instance Castillo's chartreuse box jacket for the black pleated skirt. And a wonderful natural linen Empire dress at Bergdorf Goodman (foundation, it seems, of the Empire). This dress is long, crisp, has gold embroidery on the bodice; a band of it about six inches from the floor.

Scarf, shawl, boa for evening. With the happy return of the grand-evening dress comes charming-gesture addenda, stoles of anything but fur, which take (and inevitably receive) managing. At Henri Bendel, there is an intriguing coat-of-mail triangle which is used as a wrap for a simple dark dress. At Hattie Carnegie, a tiny cape to match a long bare dress can be tied at the waist to become a pannier. (This same cape-to-pannier idea appears simultaneously in the collection of Sophie of Saks Fifth Avenue.) A black rose tracery on white crêpe is used, and from it, pendant paillettes rattle. The cape that crosses the shoulders ties at the waist, more peplum than pannier in feeling. You saw one of the season's most beautiful stoles in the March 1 issue of Vogue—a black shawl of net and lace, deeply ruffled, and wrapped around a black net-and-lace fishtailed dress. This is in Sophie's collection. Then at Bergdorf Goodman, a long dinner dress of charcoal mat crêpe with uneven hemline; across the bare shoulders, *(Continued on page 228)*

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MADE-TO-ORDER COLLECTIONS

(Continued from page 226)

a stole to match the dress. In this same collection: a black chiffon halter evening dress with a great stole of rosy fleece cut oblong, draped in the middle and hugged up close. Fira Benenson of Bonwit Teller has designed a long, very décolleté dress of persimmon crêpe, given it a Josephine stole.

Skirts and shirts. This is the one-piece fact and the two-piece look; the news is in the elegance it achieves. At Bergdorf Goodman, a black silk shirt is shown with an accordion-pleated yellow and black skirt; the hemline is cuffed with a band of black. A navy satin skirt with navy crêpe cardigan shirt—the shirt has rounded shoulders.

Big beautiful ball gowns. Shoestring shoulder-straps, enormous, swaying skirts, little trains, and Empire line, Empire jacket: the beautiful dresses are here. Bergdorf Goodman uses cloqué taffeta—the wonderful puckered taffeta with an almost *baked* surface. There's a white dress of this over pink taffeta underskirts; it is held at the waistline with a pink taffeta sash. Another from this collection: black, jet-encrusted cloqué taffeta, full-skirted, with shoestring shoulder straps, a tiny train. Hattie Carnegie's beautiful ball dresses are tight through the waist, almost off the shoulder, and enormously full in the skirts. One is of black lace, has a low V-neck extending to the shoulder line; long tight sleeves, and a huge net bow appliquéd on the centre of its skirt. Sophie of Saks Fifth Avenue manipulates an intricate white lace, peeled through the waist, rushed to a skirt, with almost-off-the-shoulder collar. The skirt is stiff, an inverted lily cup. Milgrim shows a white eyeletted organdie off-shoulder dress with a curve of skirt banded at the hem with turquoise grosgrain. And Fira Benenson of Bonwit Teller, with her great love of beautiful detail designs the dress on page 151...with its shirring, tuckings, almost-lost little moments. A champagne-coloured lace dress (also from Fira Benenson's collection) is not the sheath of lace that it looks to be, but is actually bands, bands, bands of lace appliquéd on a base of chiffon. The chiffon shows itself puckered in rows on the skirt. And for Elizabeth Arden's Fashion Floor Castillo designed a white tulle dress, elegant, simple, peppered with gold paillettes, wrapped with a robe de soir of elephant-grey taffeta. The Empire jacket, shorter than a bolero, appears in the made-to-order collections ...often above a dress with a tiny train. At Bergdorf Goodman, a pink satin jacket is crossed with jet, worn with a very décolleté black crêpe dress—the back of which is Edwardian. In Fira Benenson's collection for Bonwit Teller, another Empire jacket over a straight dress with a little train: the jacket is black with jet-studded net bands crossing the spool waistline. And at Hattie *(Continued on page 232)*

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Girls on campus are talking about...The movie, "Spellbound" and its concentrated emotion.... Jazz, and John Kirby's orchestra playing "Maxine Denzonga," a wild and leaping Brazilian maxixe.... The record, "Symphony," sexily, throatily sung by Marlene Dietrich.... Twenty-five-year-old Cord Meyer, junior, Stassen's aide at the U.N.O. conference—the constructive quality of his ideas.... Religious revivalism among the young.... The nation-wide "Youth for Christ" movement which converts high-school students by the thousands, with Billy Sunday methods and a modern angle. Its directors are converted jazzmen who alternate hell fire and brimstone with saxophone solos. New York director Jack Wyrtzen is irreverently known as the Frank Sinatra of religion....

Girls on campus are talking about...The cozy domestic issues, marriage, home, babies.... The frank young freshman who said, "Hunting for a husband saves me the trouble of thinking about anything else...." The curious foreign quality of F. Scott Fitzgerald's feverish era, now that almost everyone longs to settle down.... Jobs, and the girls who want them, who concentrate on a career with savage exclusiveness, shutting out the extraneous, hoping to find a man along the way. Flaming youth is out of style. No college girl wants to go Bohemian or carry a banner....

Girls on campus are talking about...Russian, learning it by faster army-conceived methods.... Russian literature, Turgeniev, Pushkin, Simonov.... Freud's assertion that *The Brothers Karamazov* is the most magnificent novel ever written.... The brilliant and witty Vladimir Nabokov, whose book on Gogol is now almost a college text.... The popularity of resident "language houses" where French, German, Spanish (and soon Russian) are spoken, falteringly but enthusiastically....

Girls on campus are talking about...The unalluring salaries of many professors *(Continued on page 232)*

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MADE-TO-ORDER COLLECTIONS

(Continued from page 228)

Carnegie a black linen long evening dress with a full skirt has a brief Empire jacket of black linen and lace.

Evening prints. The presence, the polish, the formal line of a ball dress is the news in evening prints. Hattie Carnegie's beautiful Victorian dress with pannier is washed with pale print and flaked with bold little sequin X's. At Henri Bendel, a Persian print: a mosaic of blues and purples. The top is extremely décolleté, consisting of two squared-off inside straps that form the bodice. Sophie of Saks Fifth Avenue shows a strange, antique, and beautiful dress: diagonal panels of gunmetal grey and gunmetal green are linked with their misty print of huge daisies. The material is taffeta, a solid sheet of hair-ribbon taffeta, the bodice is quite décolleté and the skirt curls out.

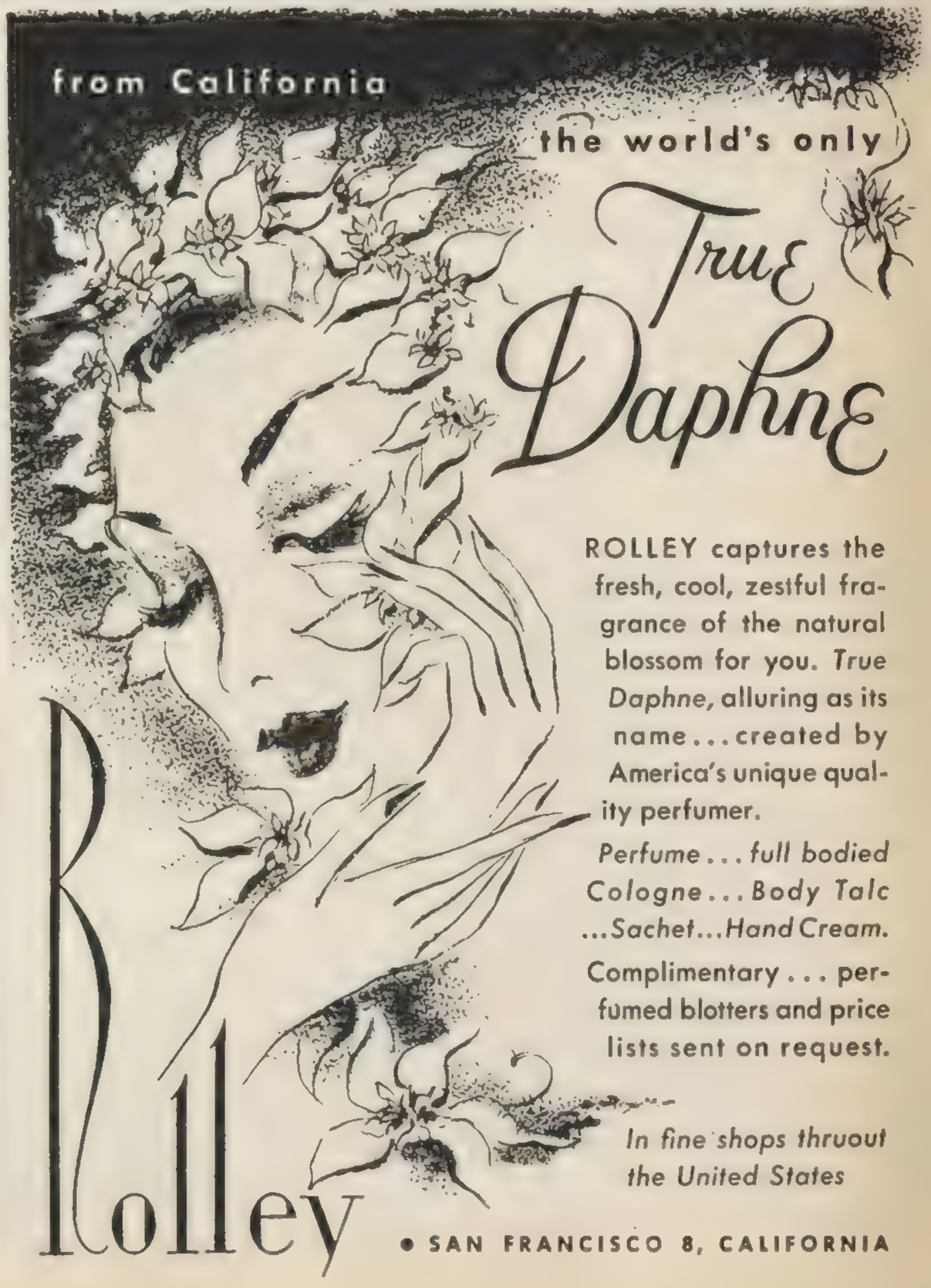
Umbrella as an accessory... Weather or no, umbrellas. The kind shown in the collections are long-handled, some decidedly parasol, some undisguised lady's-sticks. For Elizabeth Arden's Fashion Floor, Castillo makes a strong point of umbrellas; he uses them with most of his day costumes, shows white ones, black ones, white ones with black handles. Bergdorf Goodman uses them too: purple, black, white. And Sophie of Saks Fifth Avenue works them into the accessory-whole, even does two sheer black parasols. Fira Benenson of Bonwit Teller loves umbrellas, puts wonderful French handles on big, bold (men's) umbrellas.

ON CAMPUS

(Continued from page 230)

when college money is spent for good architecture at the expense of good teaching.... The renewed emphasis on the liberal arts, on the "cultural base," and the corresponding cut in vocational courses.... The girl's mother who remarked, "College nowadays is a sort of delightful refining process. When I was a girl we went to college to prepare for a career and all the belles stayed at home...." The complicated status of twenty-year-old wives, mothers, and divorcees in college.... Liquor, hard, and in startling quantities.... The necessity for understanding the young, the need for encouragement from such men as Professor Hans Kohn, the great historian, who points out that the present "confusion and demoralization" of youth is hardly new in history; "considering the experiences of the last years, it could be much worse."

PATRICIA BLAKE
Prix de Paris Second Prize



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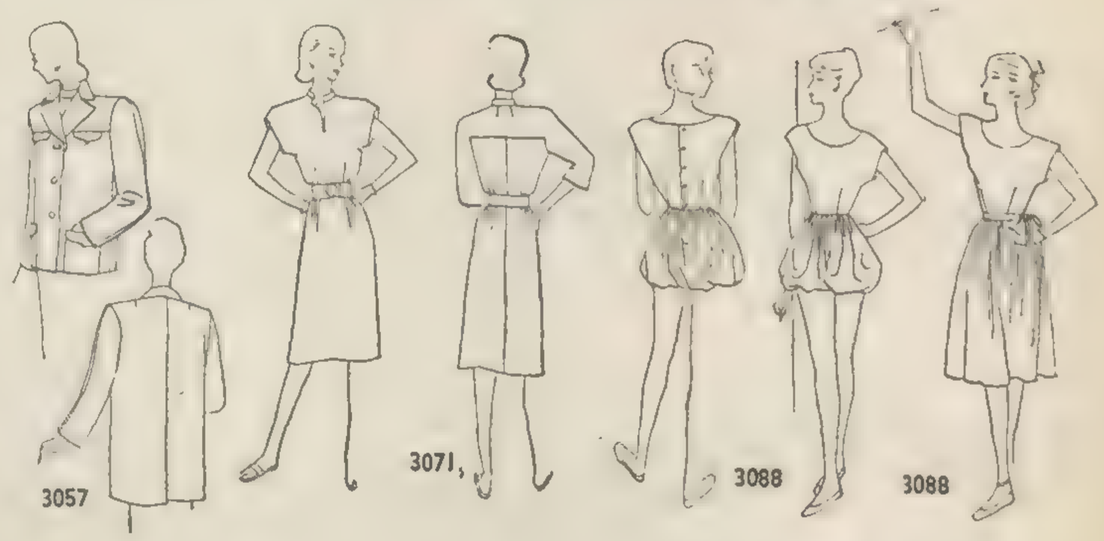
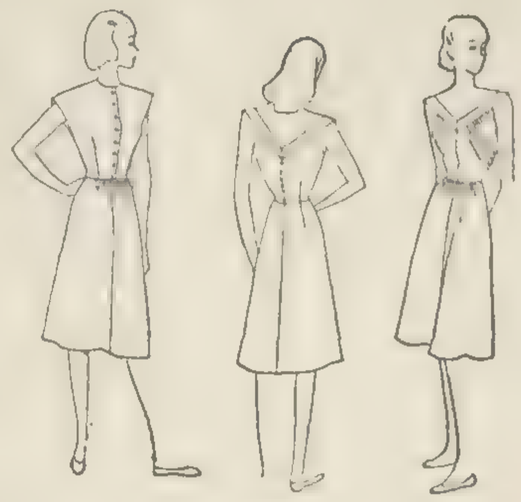
DESIGNS FOR DRESSMAKING





MORE views of the Junior Vogue Designs shown on page 192. All in sizes 9 to 15 (29½ to 33). Box-jacket, No. 3057 has strict welt seaming. "Easy-to-Make" chemise, No. 3071, is the neat outcome of a three-piece pattern—seamless at shoulder and waist. Back-buttoned romper, No. 3088, sketched with its all-around gathered skirt. Little dinner dress, No. 3094, has nipped-in, no-sleeve jacket for cover-up.

VOGUE PATTERNS MAY BE BOUGHT IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 238.

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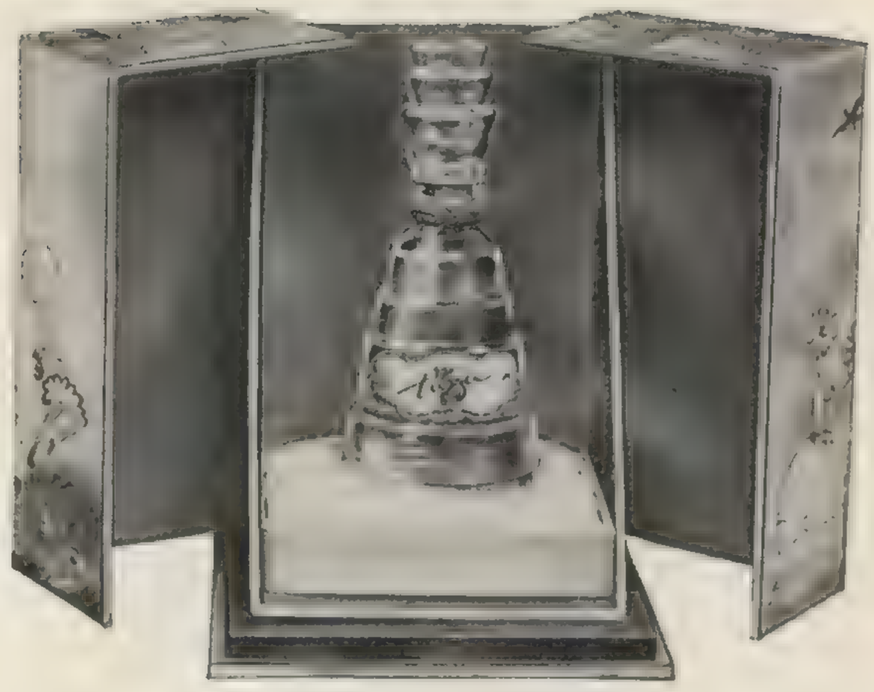
could come Tuya...disturbing...seething...irresistible
Tuya to America's loveliest women...to him



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Para Ti Corporation...New York

THE CHUNGKING PRESS HOSTEL

(Continued from page 181)

him to "let go those goddam fireworks, General, before you burn your goddam three-star hand off...not that anyone would give a damn, sir." The American ambassador seemed quite pleased when a White Russian adventuress —she was being kept by a handsome, Babbitty attaché, later married an air force captain and moved to Omaha—said to him, "Now keep calm, darling, and don't be getting your bowels in an uproar." You never met *people* at the Press Hostel, the compound seemed to make *characters* out of all who entered.

The place was not without snobbishness which neither time, money, nor even a paper's prestige could crack. It was based on professional integrity. On hard work. Writers who didn't write —and there were plenty of them—were generally ignored. So were the junketeers who planned to see China in a week and write a book on it. Most despised of all were the pseudo-authorities with crystallized opinions on everything Chinese who never bothered to learn anything, preferring their preconceived opinion to facts. Reticence and a trace of humility were more effective than bravado. Even Scotch whiskey, the internationally recognized liquid gold, failed to provide a key to the unwelcome guest—failed in a world where the only available liquor was Chungking gin which had to be ordered three days in advance—the time lapse gave the manufacturers time to make up a batch of the brew. Evil smelling and tasting, it was mixed with an infusion of rice wine and, due to the lack of ice, drunk tepid; a barely potable but efficient anæsthesia.

Not Even Scotch

There was one correspondent who tried to cash in on this desperate state of affairs. He had been in the Hostel a week and no one had spoken to him. Finally one muggy evening when the temperature was still hitting a hundred he determined to break the cabal that was clustered on the lawn. With a bottle of Scotch in one hand and ice, scrounged from an Army mess, in the other, he advanced toward the tight little group. In a beautifully synchronized gesture as though reading his intentions, every gin-filled glass was emptied on the lawn and eager tumblers yawned to be filled with whiskey. The bottle made the rounds, someone said, "Thank you," and the circle closed again, leaving the unwanted correspondent just where he had been in the beginning—on the outside, only now minus a quart of Scotch.

There were working frustrations which were shared by all Press Hostel inmates. Of the millions of words which poured from the white cubicles in which the correspondents worked and slept, thousands were never printed or were emasculated and buried in back pages. Until the Japanese war ended, China news was not sensational enough for home front interest. There was the almost insurmountable complexity of working through two censors—one Chinese, *(Continued on page 237)*

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THE CHUNGKING PRESS HOSTEL

(Continued from page 236)

the other American. There was always the problem of deciding whether a Chinese O.K. would influence the Americans, or the other way round. The American censors in the China theatre had a particularly irritating intangible called "censorship for taste" which reduced the press to agonized howls.

The Chinese took a dim view of anyone who differed with the policies of the Central Government but as their chief censor Jimmie Wei was not too proficient in the current colloquialisms, there were ways of tipping off the home editor; Jimmy (that was his given name) was genial enough but in addition to his censor's job, he doubled as an agent of General Tai Li, head of the secret police, which made him doubly sensitive to criticism of the Kuomintang. Then there was the matter of transmission, a mass of exquisite irrationalities. When news was scarce there was a full staff of operators to send it out, but the minute something hot broke, half the operators would vanish and urgent cables built into formidable paper mountains on the desks of the press wireless office.

Frustrations Inc.

These frustrations had a new incarnation a few weeks after the Japanese war ended. Preparatory to moving into Occupied China, the ambulatory press gave a giant farewell party to itself. Everyone was sad. Those who were leaving. Those who remained behind. Every drink of Chungking gin had to be *gampei* or bottoms-up. A maudlin mood oozed like sweat from every pore. Suddenly the correspondent who had a phobia about banana trees put his psychosis into words. Then deeds. The banana trees were the evil spirits: the one over there was the censor; this one was bad food; those others, bad transmission; red tape. The trees were attacked. Although it's actually quite easy to push over a banana tree it gives a man a terrific sense of revenge and power to put his shoulder to a tree that towers over him and fell it.

Next morning heads throbbed and the sight and smell of decaying banana trees was hardly refreshing. "The truck is waiting for the people enplaning for Shanghai." It seemed as though the Press Hostel must cave-in from emptiness. Headquarters was moving forward in a few weeks, the Government was surely going to move to Nanking. But it didn't work out exactly that way after all. The smells, the frustrations, the gags, the scheming, and many members of the working press—now called foreign correspondents—are still in the old shop. Bylines coming out of China still read Chungking. Much of the world's news of China today is picked up around that mad listening post, Press Hostel, Chungking.

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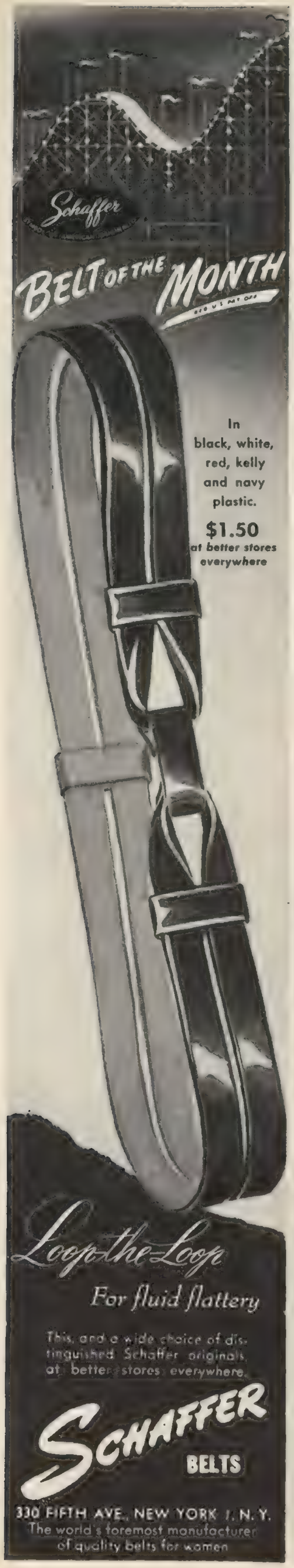
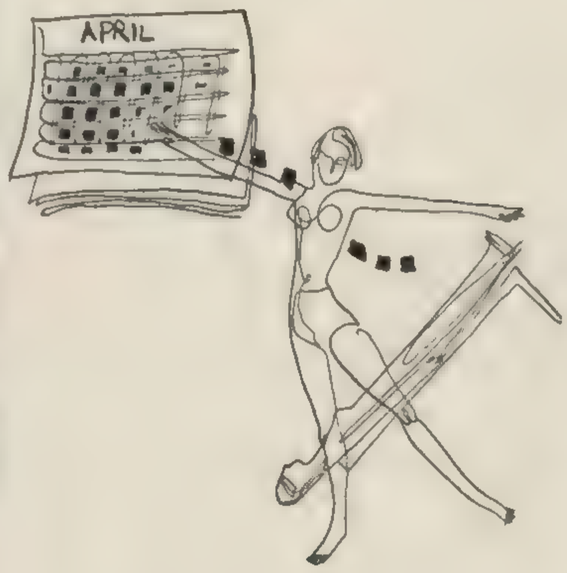


MADE-TO-ORDER BEAUTY



BEAUTY can be had made-to-order, but the coin of this realm is not so much dollars as sense.... Wisely subscribe to a system of beauty that takes the amount of time you can afford to spend: *SIX WEEKS'* sessions (in the salon morning, afternoon, or night, or at home, courtesy-of-postman) of the DuBarry Success School give you The Full Treatment of diet, exercise, massage, posture, voice lessons, hair and skin analysis, frequent periods in the upturned beauty angle, and a briefing on how to *stay* beautiful...after.

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Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

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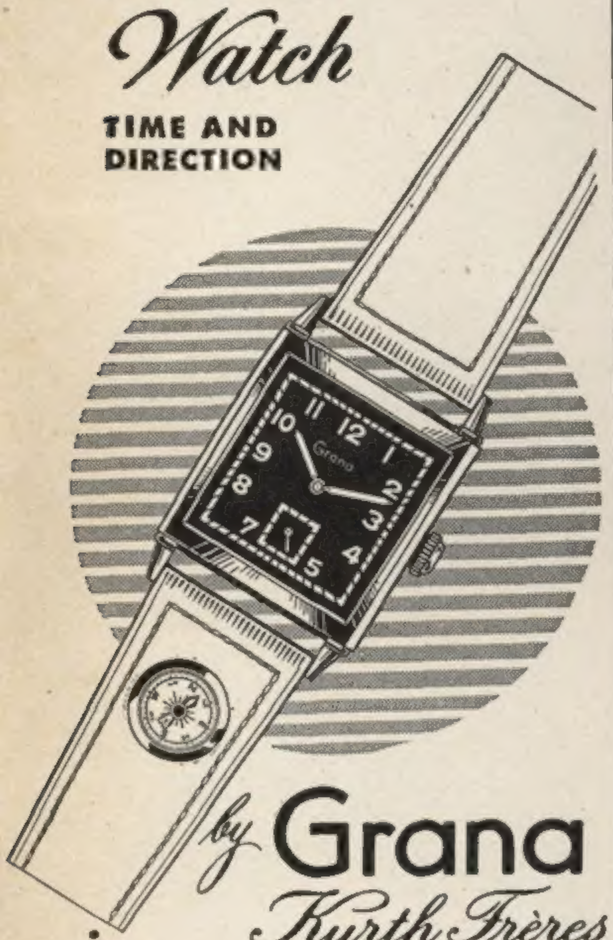
ONE HOUR AND A HALF at the Dorothy Gray salon allows you time for a "Cellogen Cream" facial, especially made-to-order for "older" skins. The Certain Things that young skins have and older skins miss out on—the healthy glow, the clear tones—are largely due, this salon says, to the hormone content of the young skin. "Cellogen Cream" has a good supply of the active hormone ingredient. A heated mask is used during the facial to put your skin in a receptive mood.

THIRTY MINUTES and you have to dash—to a meeting, a dinner engagement, to catch a train. But thirty minutes is all it will take you to catch a quick Pick-up at Coty's salon, where facials are streamlined for the harried hurrier: a face clean-up, a creamy massage, a make-up—(if you want, your dress is pressed, your shoes brushed). You're in, you're out—you're off with a new face, a nice lift to the spirits.

A POSTWAR
Watch
TIME AND DIRECTION



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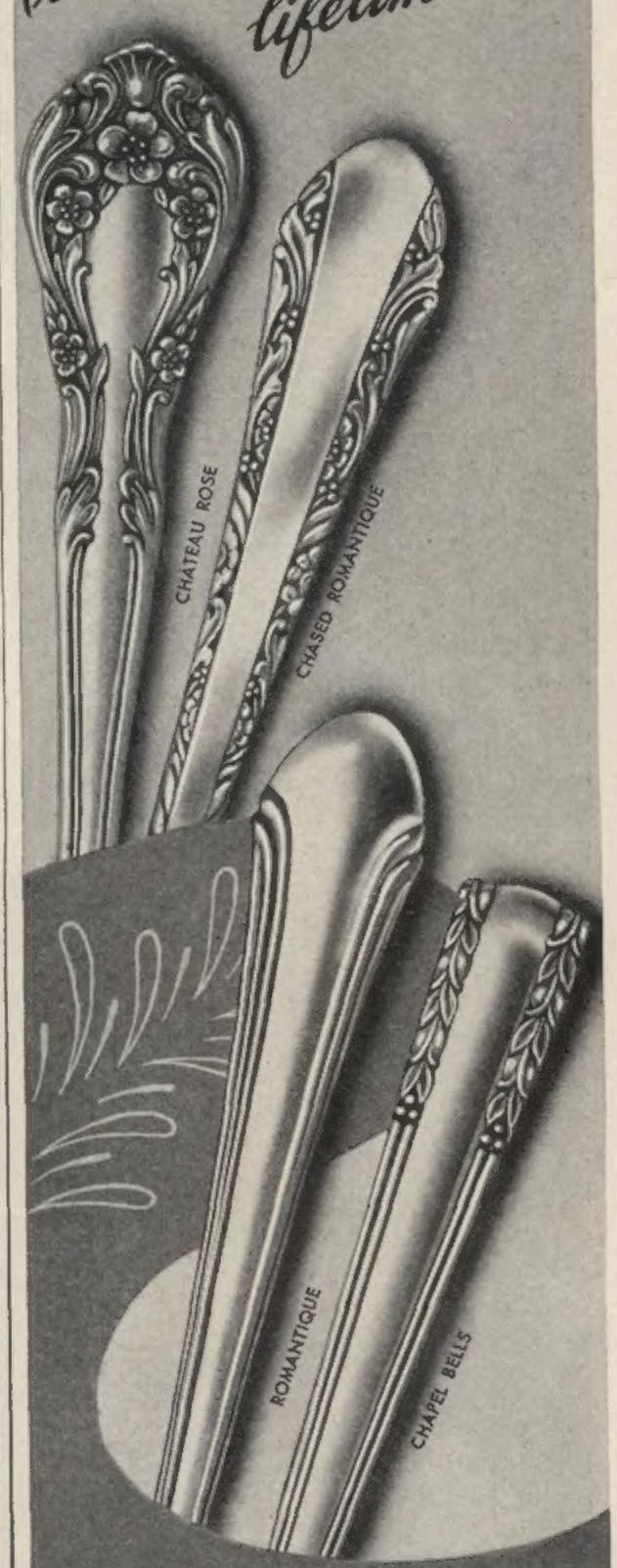

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MEXICO

(Continued from page 160)

ritual, whose unique talent and dignity have revitalized the bullfights in Mexico....About Isabel de Palencia, with her new biography on Anna Kollontay, Russia's Ambassador to Sweden, her new novel on the fears that rule man, her new mystic play about sea and soil, her eloquence on Republican Spain....Leslie Hore-Belisha's arrival....

PEOPLE ARE INTERESTED IN... The continual enigma of Lombardo Toledano, the labour force of Latin America, and the end of the long silver miners' strike....The growing middle class (white collar), a group hitherto minuscule....Acapulco and now a discovery nearby, Zihuatanejo, with all the famed resort's advantages and none of the frenzy....The Raspa, a fun cross between Brazil's Samba and New England's square dance. And a simplified Jarabe Tapatío, one of Mexico's most fiery regional dances....An ancient cure for headaches: salt, and lime juice in black coffee....The big list, published weekly, of Americans who lost their Travelers' Checks....Dolores Del Río's performance in "*La Selva del Fuego*" —she's the only woman in the cast.... Critic Justino Fernández's *Prometéo*, the first book to compare and relate the modern painting of the Continent with the art of Mexico, soon to appear in English.

PEOPLE ARE IMPRESSED BY...Our goodwill Ambassador, The Benjamin Franklin Library, with its eighteen thousand books on everything; a constant haunt of Mexican intellectuals, students, its friendly services not only cover the hot dope on how to start a furniture factory, or research on Mayan medicinal herbs, but tips on where to find a collapsible ironing board, or the bus to Ahuazutepez.

VOGUE JUNIOR FASHIONS

The dresses shown on pages 186 and 187 can be found in many shops throughout the country. Listed below are some of the stores which carry them.

WHITE DRESS WITH CHERRIES ON P. 186

Buffalo, N. Y. . . . . L. L. Berger, Inc.
Chicago, Ill. . Chas. A. Stevens & Bros.
Dallas, Tex. . . . . Neiman-Marcus Co.
New Orleans, La. . D. H. Holmes Co., Ltd.
Pittsburgh, Pa. . . . . Joseph Horne Co.
St. Louis, Mo. . . . Stix, Baer & Fuller Co.

BEIGE CREPE DRESS ON PAGE 186

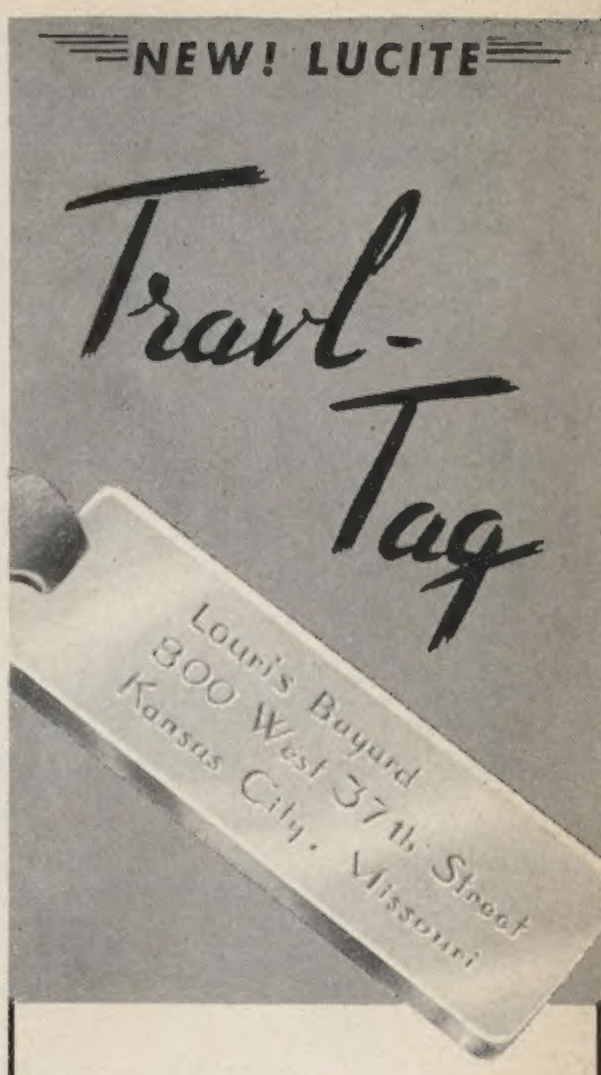
Boston, Mass. . . . Wm. Filene's Sons Co.
Minneapolis, Minn. . . . The Dayton Co.
Omaha, Neb. . . . J. L. Brandeis & Sons
St. Louis, Mo. . . . Stix, Baer & Fuller Co.
Springfield, Mass. . . . Forbes & Wallace
Trenton, N. J. . . . . S. P. Dunham & Co.
Tulsa, Okla. . . . . Seidenbach's
Washington, D. C. . Julius Garfinckel & Co.

YELLOW AND BLACK CREPE DRESS ON PAGE 187

Cleveland, Ohio . . . The Halle Bros. Co.
Los Angeles, Calif. . The Broadway Dept. Store
San Francisco, Calif. . . . . Ransohoff's

BLACK AND WHITE DRESS ON PAGE 187

Atlanta, Ga. . . . . Rich's, Inc.
Boston, Mass. . . . Wm. Filene's Sons Co.
Cincinnati, Ohio . . The John Shillito Co.
Dallas, Tex. . . . . A. Harris & Co.
Dayton, Ohio . . . . The Rike-Kumler Co.
Miami, Fla. . . . . Burdine's
St. Louis, Mo.
Scruggs-Vandervoort-Barney, Inc.
Tulsa, Okla. . . . . Seidenbach's
Washington, D. C. . Julius Garfinckel & Co.



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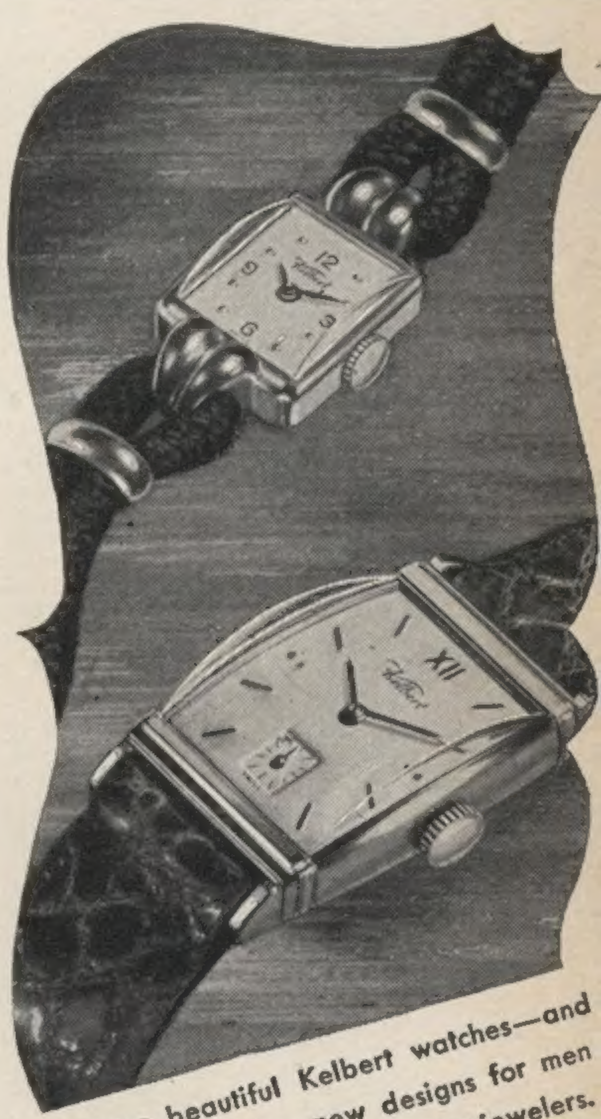

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